

# **KLOSE'S**

## **METHOD**

### **FOR THE**

# **CLARINET.**

**EDITED AND COMPILED BY**

**T. H. ROLLINSON.**

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## **EDITOR'S PREFACE.**

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In compiling this Edition, I have divested it of nothing that could be beneficial to the Student. I have erased six exercises in impracticable keys, and also the accompaniment part for a Second Clarinet. My apology for taking this liberty is, that I considered it superfluous matter, and of no practical benefit.

I assume this theory from the fact that this work is a text book for home study and practice, and therefore an accompaniment is a costly and useless appendage. I have added fifty melodies for the study of Phrasing. They are carefully selected from the works of the best composers, and I trust will be considered as a valuable addition to the work. Practically, this Edition is a complete work, and superior to the original Edition, as it contains more material.

Hoping it will meet with a favorable reception, I remain,

Yours Respectfully,

T. H. ROLLINSON.

# COMPLETE SCALE FOR CLARINET

WITH 15 KEYS AND 4 RINGS

WITH EXAMPLES SHOWING THE USES OF  
SIDE B $\flat$  KEY, PATENT C $\sharp$  KEY  
AND CROSS-FINGERINGS NOT IN GENERAL USE.

Diagram of the clarinet key system showing fingerings for notes 80-96. The diagram includes a top row of key symbols and a grid of circles representing keys. Fingerings are indicated by numbers 1-4 and 'R' for the right hand. Labels on the right identify specific keys: 13th or register key, Thumb hole, 11th Key, 10th Key, 8th Key, 12th Key, 7th Key, 9th Key, 1st Key, Side B $\flat$  and B $\flat$  Key 8R, 2nd Key, 5th Key, 4th Key, and 3rd Key.

Musical notation for measures 81, 83, 84, 85, 88, 90, 92, 93, and 95. The notation shows various fingerings and cross-fingerings for the notes.

Diagram of the clarinet key system showing fingerings for notes 23-42. The diagram is divided into two sections: "Open the thumb hole" and "Close the thumb hole and raise the 13th key." Fingerings are indicated by numbers 1-4 and "R" for the right hand.

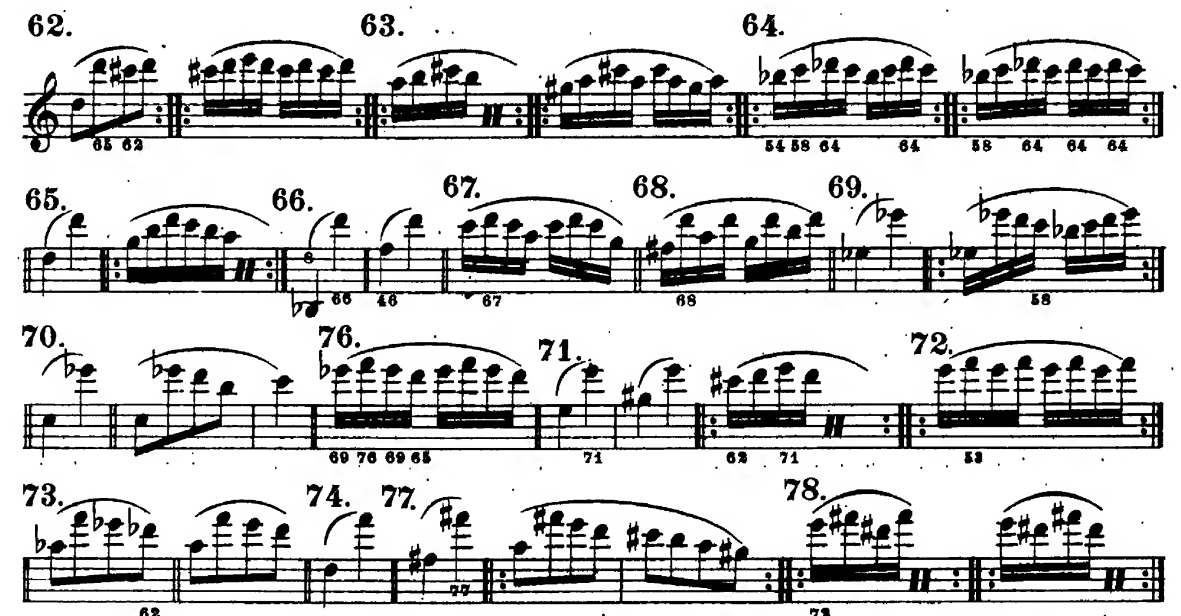
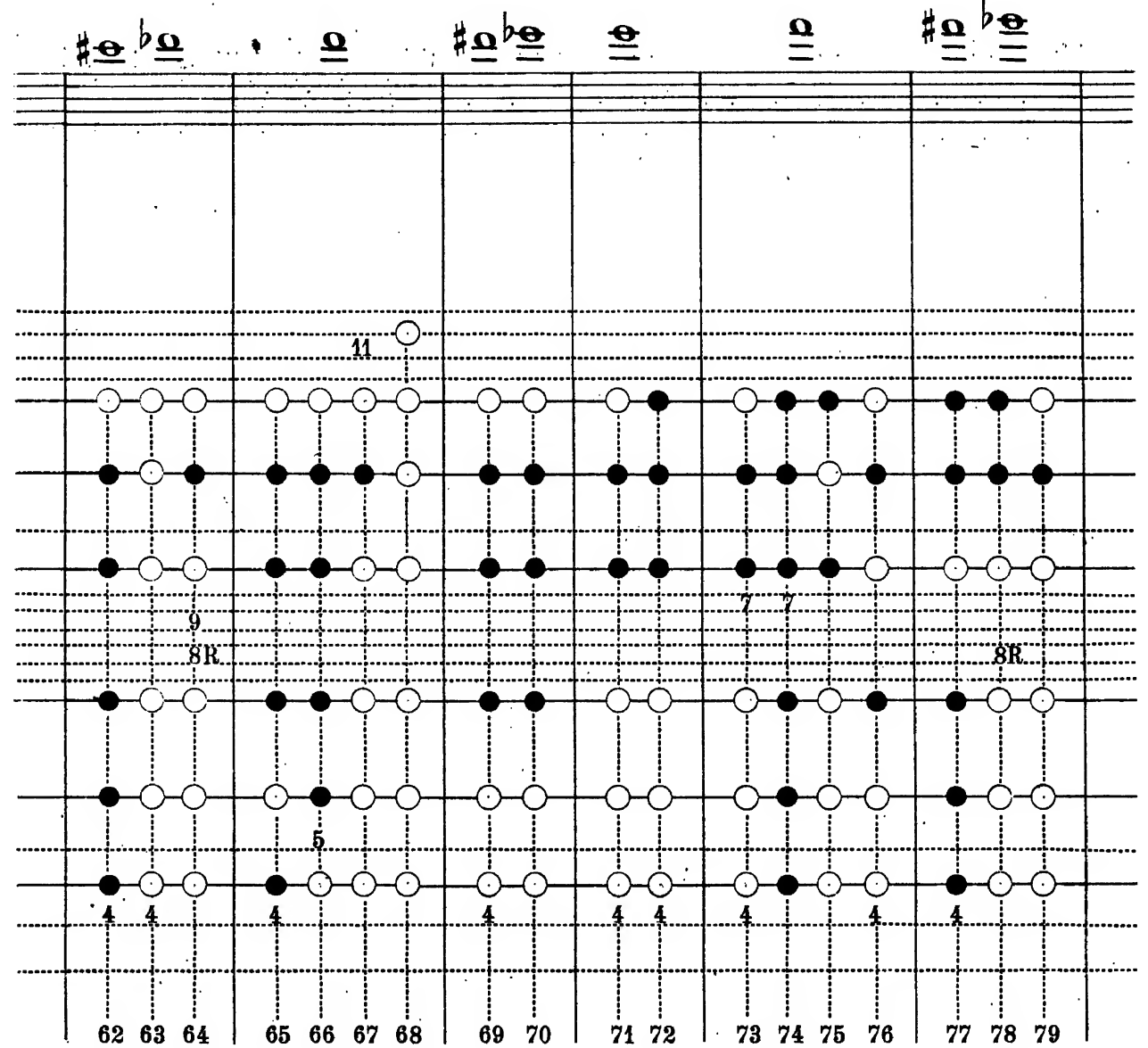
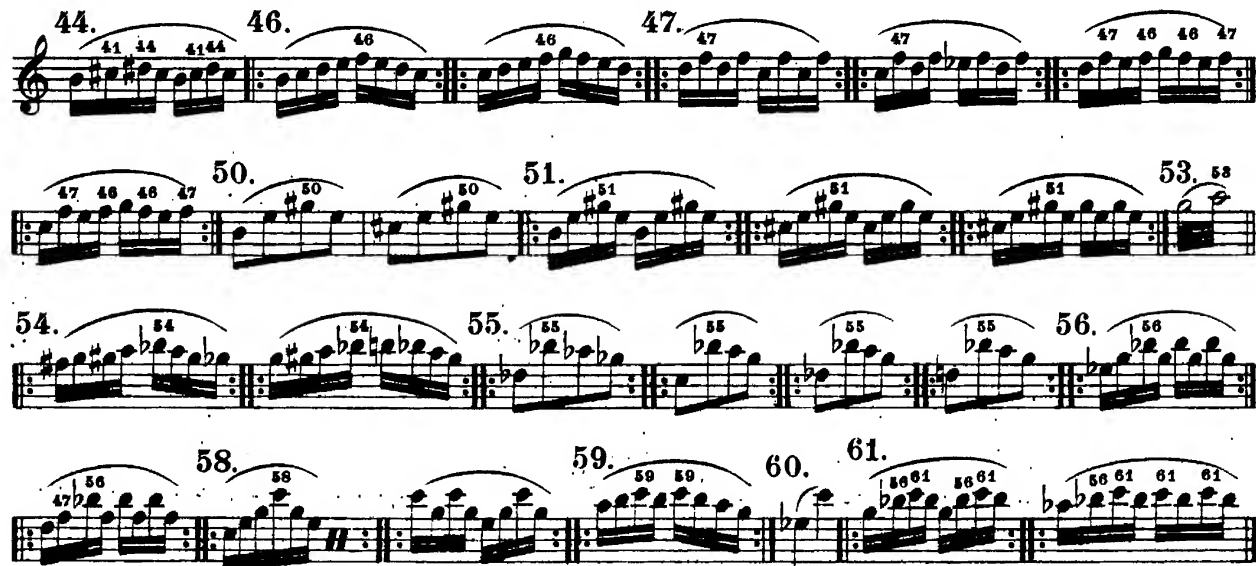
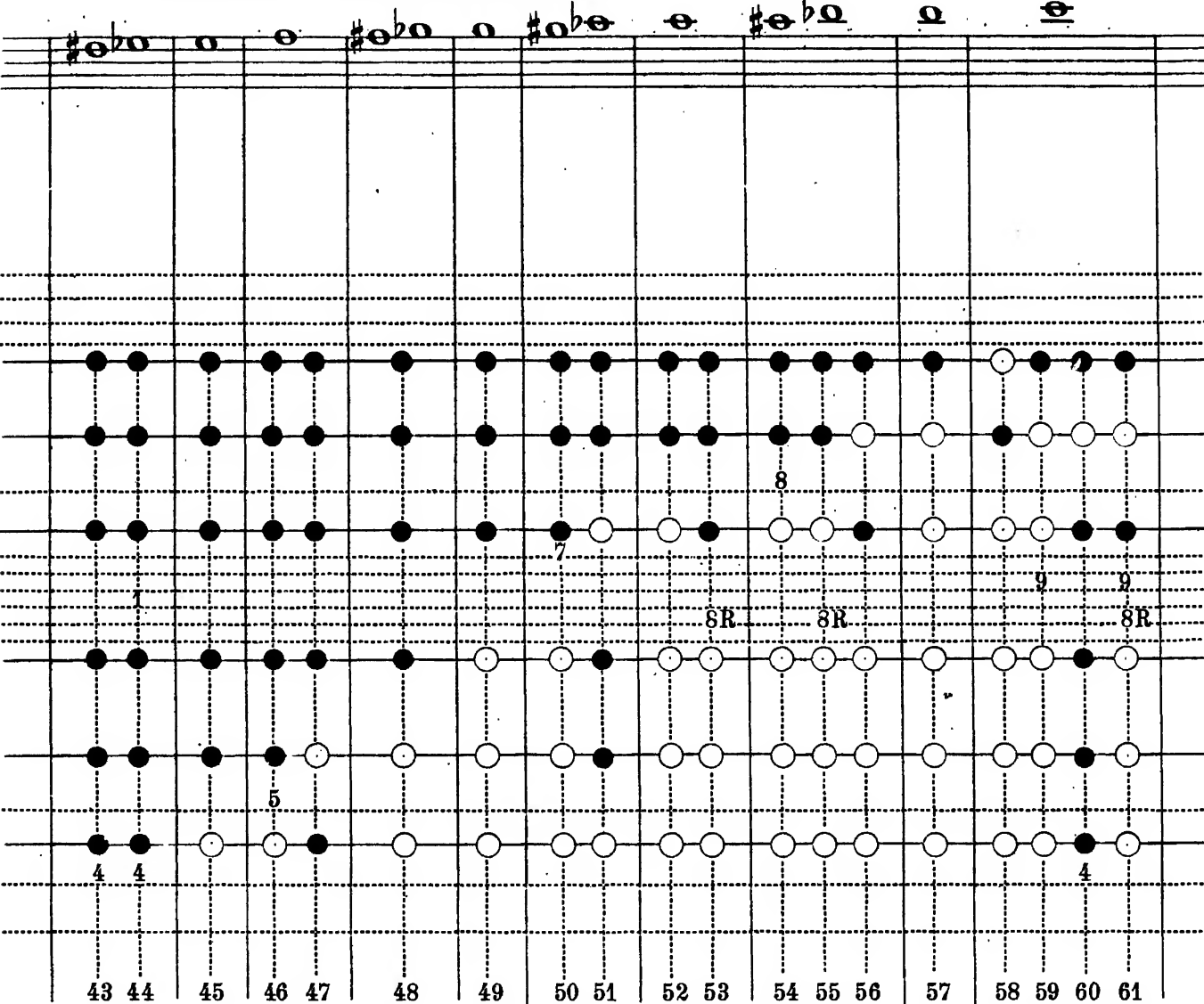
Musical notation for measures 25, 26, 26A, 28, 31, 34, 35, 37, 39, 40, and 41. The notation shows various fingerings and cross-fingerings for the notes.

# COMPLETE SCALE FOR CLARINET

WITH 15 KEYS AND 4 RINGS

WITH EXAMPLES SHOWING THE USES OF  
SIDE B $\flat$  KEY, PATENT C $\sharp$  KEY  
AND CROSS-FINGERINGS NOT IN GENERAL USE.

Close the thumb hole and raise 13th key.

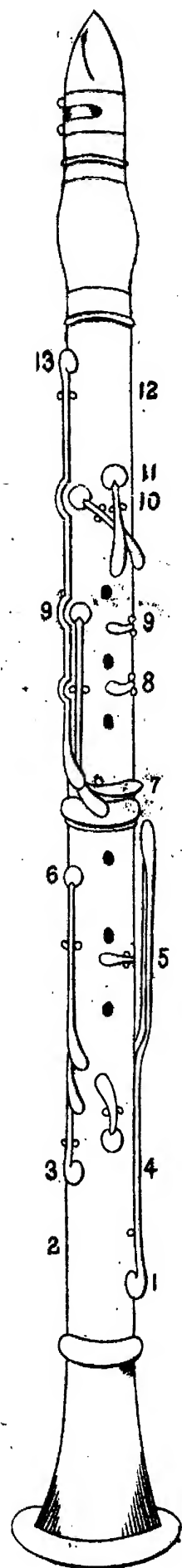




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# CHROMATIC SCALE



1st Register Or Chalumeau.

Close the hole under the left thumb.

Open the hole under the left thumb.

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3

# THE ORDINARY CLARINET

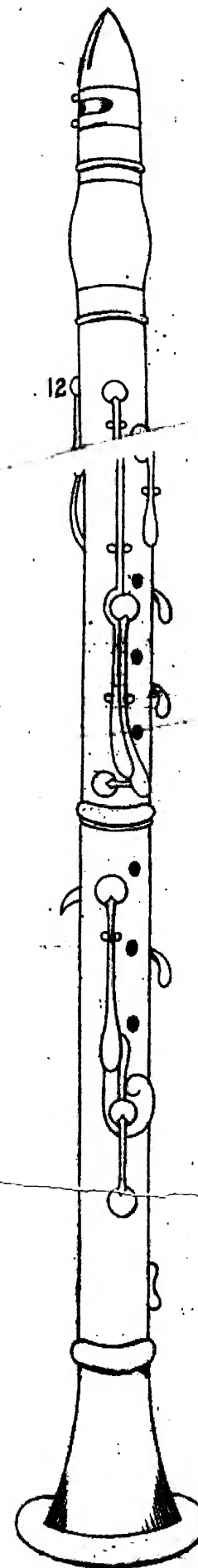
3 KEYS.

1st Register Or Medium.

3rd Or Upper Register.

Close the hole under the left thumb and use the 13th Key.

MADE NOTES.  
for which there is no settled fingering.



6/28/40 Paul H. Bitchey #150

# DESCRIPTIVE TABLE FOR THE CLARINET. THE BORE. Of the application of the fi

## DESCRIPTION.

The Clarinet is composed of 4 pieces  
The Mouthpiece and its Ligature.  
The Body for the left hand.  
The Body for the right hand.  
The Bell.

## APPLICATION OF THE FINGERING.

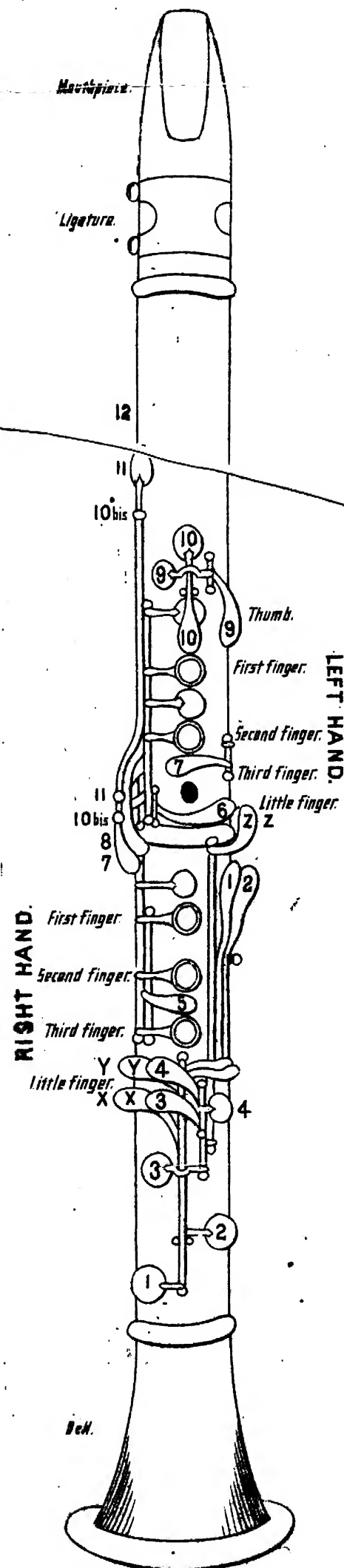
The black and white holes indicate the Seven Rings o  
which Six are on the front of the instrument and One on the bac  
The black points ● denote the holes to be closed.  
The white points ○ the rings or holes to be open.  
The Keys are counted upwards like the lines of the  
each figure corresponding to a Key against which it is p  
and the same with those marked X.Y.Z.  
The line which separates the black or white points d  
the separation of the left hand from the right.

# WITH RINGS ON BOTH JOINTS CLARINET. the abbreviation which represent it.

## ABBREVIATION.

Instrument all open  
Left hand.  
Right hand.  
Used it, makes the  
1.h.  
r.h.  
for X

To make the fingering more easily understood  
I shall abstain from using figures and letters  
with reference to the holes on the instrument;  
reserving the use of those figures and letters  
for their corresponding Keys.



- 12 Key shut; open it makes B $\flat$  or A $\sharp$ , and is used to make the 12<sup>th</sup>s  
11 Key shut; open it is used for the shake or trill on A $\flat$  with the B $\flat$ , on B $\flat$  with C, and on E $\flat$   
10 Key shut; open it is used for the shake or trill on G $\flat$  with A $\flat$ , on G $\sharp$  with A $\flat$ , on A $\flat$  with I  
10 bis Key shut; opened it also uncloses Key N $^{\circ}$  9 and makes A $\flat$   
9 Key shut; open it makes G $\sharp$  or A $\flat$   
Hole open; making G $\sharp$   
Hole open; making F $\sharp$  or G $\flat$   
8 Key shut; open, it is used for the trill on E $\flat$  with F $\sharp$ , on E $\sharp$  with F $\sharp$  (or F $\sharp$  with G $\flat$ ) in chalumeau, and  
Hole open; making F $\sharp$  or E $\sharp$  in the twelfth C $\sharp$  or B $\sharp$   
Hole open; making E $\flat$ , with the harmonic (12<sup>th</sup>) E $\flat$   
Hole open; making D $\sharp$  or E $\flat$ , with the harmonics 12<sup>th</sup>s A $\sharp$  or B $\flat$   
7 bis Key shut; open it makes D $\sharp$  or E $\flat$  with the 12<sup>th</sup>s A $\sharp$  or B $\flat$ , the Key N $^{\circ}$  7 makes the same notes an  
Hole open; making D $\sharp$ , with 12<sup>th</sup> A $\sharp$   
6 Key shut; open it makes C $\sharp$  or D $\flat$ , with the 12<sup>th</sup> G $\sharp$  or A $\flat$  and in alt F $\sharp$ , and high B $\flat$   
Hole open; making C $\sharp$ , with the 12<sup>th</sup> G $\sharp$ , (and their enharmonics B $\sharp$  and F $\sharp$ ) and E $\flat$  in  
Hole open; making B $\sharp$  or C $\flat$ , with the 12<sup>th</sup> F $\sharp$  or G $\flat$ , and D $\sharp$  or E $\flat$  in alt  
Hole open; making A $\sharp$  or B $\flat$ , with the 12<sup>th</sup> E $\sharp$  or F $\sharp$ , and D $\sharp$  in alt  
5 Key shut; open, it makes B $\sharp$  or C $\flat$ , with the 12<sup>th</sup> F $\sharp$  or G $\flat$ , and D $\sharp$  or E $\flat$  in alt, it is the rep  
Hole open; making A $\sharp$ , with the 12<sup>th</sup> E $\sharp$ , and C $\sharp$  in alt  
4 Key shut; open, it makes G $\sharp$  or A $\flat$ , with the 12<sup>th</sup> D $\sharp$  or E $\flat$ , and in alt serves to support the inst  
3 Key open; making G $\sharp$  with the 12<sup>th</sup> D $\sharp$   
2 Y Key shut; open, it makes F $\sharp$  or G $\flat$ , with the 12<sup>th</sup> C $\sharp$  or D $\flat$  (Harmonics)  
1 X Key open; making E $\sharp$  or F $\sharp$ , and their twelfth E $\sharp$  or C $\sharp$  by opening the 12<sup>th</sup> Key (all sh

Each little finger is independent of the other.

The Keys N $^{\circ}$  1, 2, Z, and 6, are taken with the little finger of the left hand.

The Keys N $^{\circ}$  3, 4, X, and Y, are taken with the little finger of the right hand.

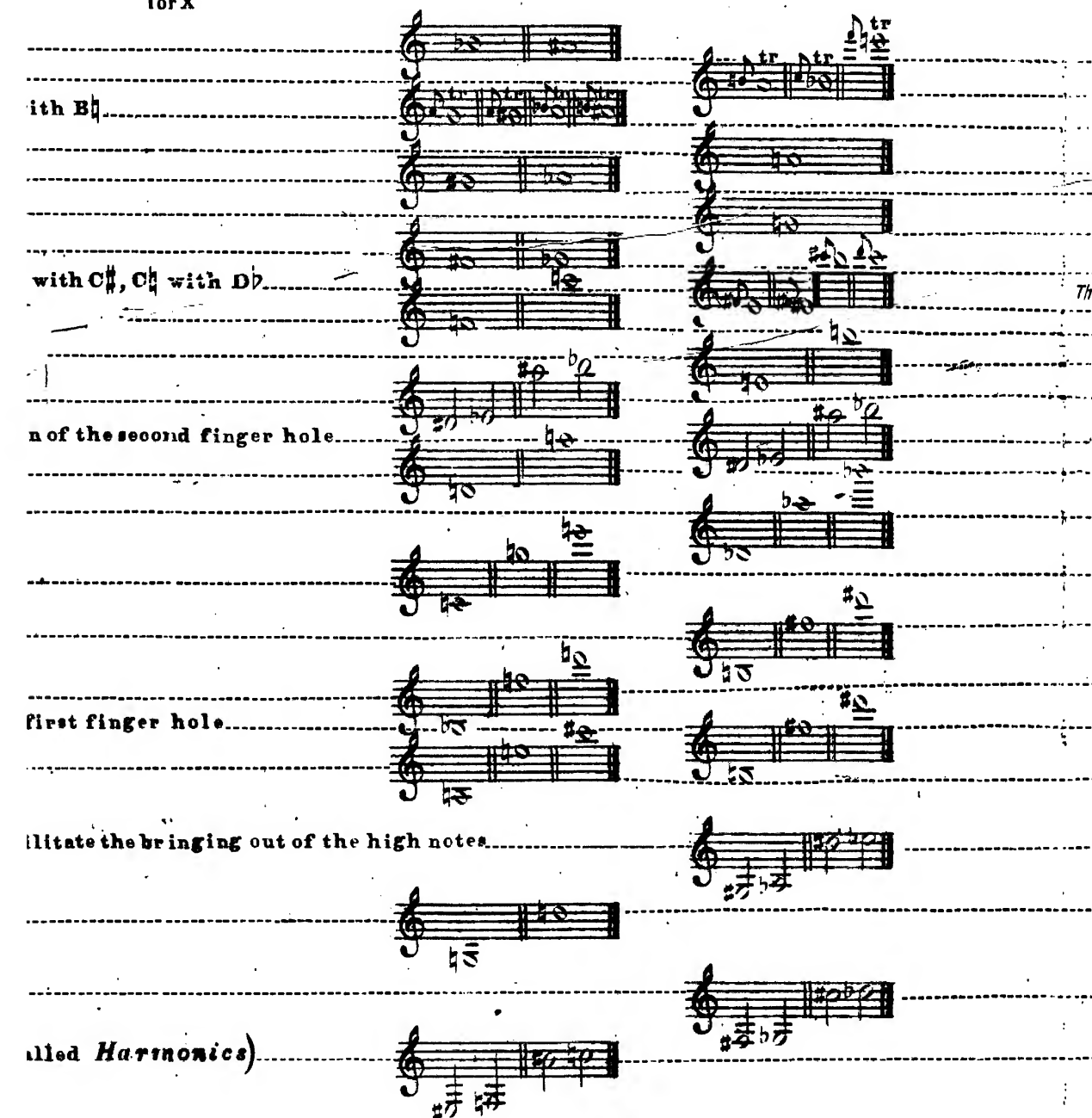
The Key N $^{\circ}$  5 is taken with the third finger of the right hand.

The Keys N $^{\circ}$  7, 8, 10 bis, and 11, are taken with the first finger of the right hand.

The Key N $^{\circ}$  7 bis is taken with the third finger of the left hand.

The Keys N $^{\circ}$  9 and 10 are taken with the first finger of the left hand.

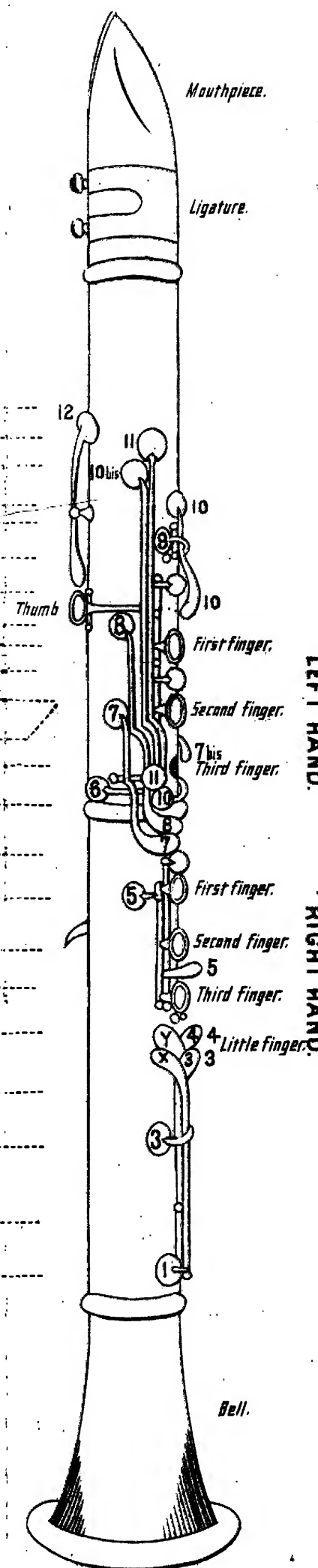
The Key N $^{\circ}$  12 is taken with the thumb of the left hand, and is u



Clarinet with rings on both joints is pierced with 24 holes, of which 12 are open  
(to be shut with 9 fingers) and 12 are closed or stopped by Keys.

## DIFFERENCE IN THE CLARINET WITH 14 KEYS.

Clarinet with 14 Keys is pierced with 21 holes, of which 9 are open naturally (to be shut  
with 6 fingers) and 12 are closed or stopped by Keys; the difference is therefore 3 extra holes in the  
third rings, which does away with the 3 forks or cross fingerings for B $\flat$ , E $\flat$  and F $\sharp$  and  
the tone of those notes. These three forked notes are the only fingerings which have  
been changed. These notes are now fingered with greater facility; the others remain as they  
are in the ordinary Clarinet.

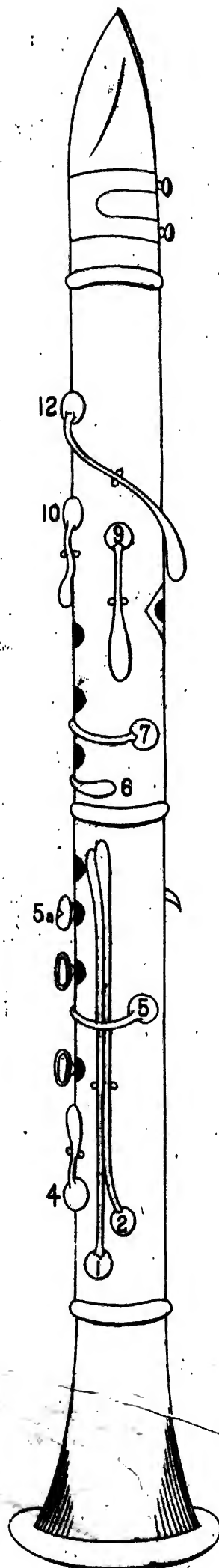




# DESCRIPTIVE TABLE FOR THE CLARINET WITH RINGS ON THE LOWER JOINT ONLY

## THE ALBERT CLARINET.

3



DESCRIPTION.	APPLICATION OF THE FINGERING.	The instrument all open makes G $\sharp$	ABBREVIATION.
<p>The Clarinet consists of four pieces.</p> <ol style="list-style-type: none"> <li>1. The mouthpiece and its ligature.</li> <li>2. The Joint or Body for the Left hand.</li> <li>3. The Joint or Body for the Right hand.</li> <li>4. The Bell.</li> </ol>	<p>The black and white spots <math>\bullet</math> <math>\circ</math> refer to the six holes in the front of the instrument, and which are governed by the first, second, and third fingers of each hand. The black spot <math>\bullet</math> denotes that the hole is to be closed, the white spot <math>\circ</math> denotes that the hole is to be open. The marks <math>\diamond</math> refer in like manner to the hole at the back of the instrument, and which is governed by the thumb of the left hand.</p> <p>The Keys are counted upwards, like the lines of the stave; each figure corresponding to a Key against which it is placed.</p> <p>The line across the finger-spots denotes the separation of the two hands.</p>	<p>All closed it makes the lowest note E<math>\flat</math></p>	<p>To make the fingering more easily understood numbers are not used with reference to the holes on the instrument and the fingers which govern them. Figures are only used to denote the Keys to be pressed.</p>
12 Key shut; open (with Key 10 open) it makes B $\flat$ or A $\sharp$ . Above this note Key 12 is always open.			
11 Key shut; open, it is used for the shake or trill on A $\flat$ with B $\flat$ , and on B $\flat$ with C.			
10 Key shut; opened it makes A $\flat$			
9 Key shut; open, it makes G $\sharp$ or A $\flat$			
Hole open; making G $\flat$ (with Key 8 shut)			
Hole open; making F $\sharp$ or G $\flat$ (with Key 8 open)			
8 Key shut; open, it makes F $\flat$ or E $\sharp$ , with the harmonics (12th) C $\flat$ or B $\sharp$			
Hole open; making E $\flat$ , with the harmonic (12th) B $\flat$			
7 Key shut; open, it makes D $\sharp$ or E $\flat$ , with the harmonics (12th) A $\sharp$ or B $\flat$			
Hole open; making D $\flat$ , with the harmonic (12th) A $\flat$			
6 Key shut; open, it makes C $\sharp$ or D $\flat$ , with the harmonics (12th) G $\sharp$ or A $\flat$ , and F $\flat$ in upper register.			
Hole open; making C $\flat$ , with the harmonic (12th) G $\flat$			
5a Hole open; covered by Key 5a which is closed by dropping the 2nd or 3rd finger Right hand; used in making B $\flat$ and F $\sharp$ (12th)			
Hole open; making B $\flat$ with the harmonic (12th) F $\sharp$ , and D $\sharp$ or E $\flat$ in alt (3rd register)			
5 Key shut; open, it makes E $\flat$ with the harmonic (12th) F $\flat$			
Hole open; making A $\flat$ with the harmonic (12th) E $\flat$			
4 Key shut; open, it makes G $\sharp$ or A $\flat$ , with the harmonic (12th) D $\sharp$ or E $\flat$ and in the upper or 3rd register serves to support the instrument and to facilitate the bringing out of the high notes			
3 Key open; making G $\flat$ with the harmonic (12th) D $\flat$			
2 Key shut; open, it makes F $\sharp$ or G $\flat$ , and by opening the 12th Key, the harmonics or 12th C $\sharp$ or D $\flat$			
1 Key open; making E $\sharp$ or F $\flat$ and their harmonics or 12th B $\sharp$ or C $\flat$ by opening the 12th Key (the twelfths are all called Harmonics)			

OBSERVE: - There are 13 Keys on the Albert Clarinet the auxiliary one being N $^{\circ}$  5a. This allows of the uppermost Key being N $^{\circ}$  12 - conveniently so called as making all the twelfths (or harmonics)

Note. The Keys N $^{\circ}$  1, 2, and 6 are taken with the little finger of the left hand.  
 The Keys N $^{\circ}$  3 and 4 are taken with the little finger of the right hand.  
 The Key N $^{\circ}$  5 is taken with the 3 $^{\text{rd}}$  finger of the right hand.  
 The Key 5a is over an open hole between the first and second fingers of the right hand - this Key is attached to the rings under the second and third fingers of the right hand, and closes on the dropping of either of those fingers.  
 The Keys N $^{\circ}$  8 and 11 are taken with the first finger of the right hand.  
 The Key N $^{\circ}$  7 is taken with the third finger of the left hand.  
 The Key N $^{\circ}$  9 is taken with the second finger of the left hand.  
 The Key N $^{\circ}$  10 is taken with the first finger of the left hand.  
 The Key N $^{\circ}$  12 is taken with the thumb of the left hand, and is used for making the twelfths (or harmonics.)

The Clarinet with rings on the lower joint only, THE ALBERT CLARINET, is pierced with 20 holes, of which 10 are open naturally (to be shut with 9 fingers) and 10 are closed or stopped by Keys.

### DIFFERENCE IN THE ORDINARY CLARINET (WITHOUT RINGS.)

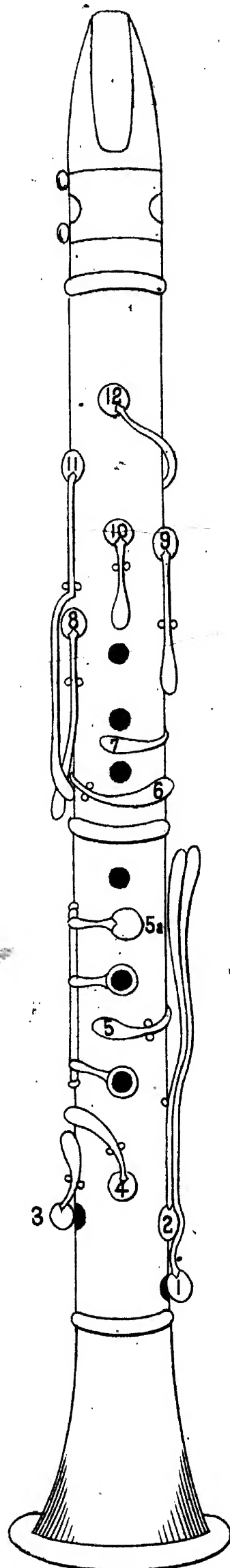
The ordinary Clarinet is also pierced with 20 holes, of which 9 are open naturally (to be shut with 9 fingers) and 11 are closed or stopped by Keys - the difference therefore is only in one hole, covered by Key N $^{\circ}$  5a on the Albert Clarinet, and this being stopped by the ordinary action of the second or third finger of the right hand greatly facilitates the production of the F $\sharp$  which is thus made with one finger instead of two, as in the ordinary Clarinet.



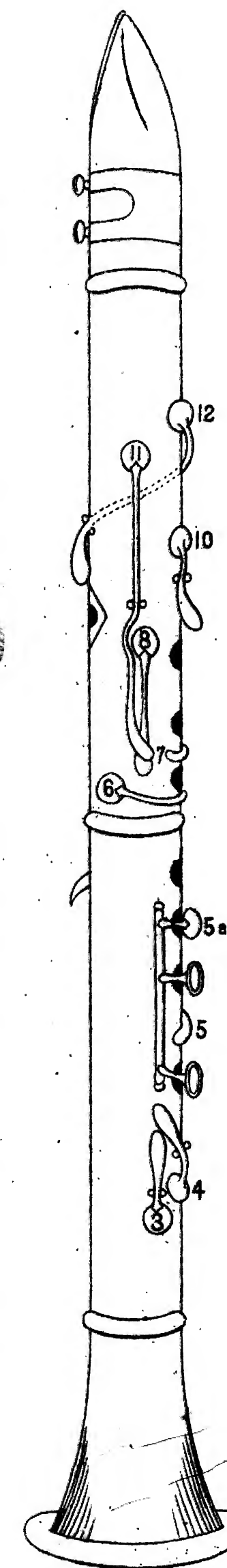
# CHROMATIC SCALE FOR THE CLARINET WITH RINGS ON THE LOWER JOINT.

## THE ALBERT CLARINET.

**NOTE: Enharmonic or Synonyme** means the same sound under a different name Ex:  $A\sharp = B\flat$ ;  $-C\sharp = D\flat$ ;  $B\sharp = C\flat$  etc: etc:



1st Register Or Chalumeau.		2nd Register Or Medium.		3rd Register In alt.	
THUMB.					
LEFT HAND.					
RIGHT HAND.					
WHOLE TONE (or MAJOR SHAKE).		WHOLE TONE (or MAJOR SHAKE).		WHOLE TONE (or MAJOR SHAKE).	
Key 3.		Key 3.		Key 3.	
Key 4.		Key 4.		Key 4.	
Key 5.		Key 5.		Key 5.	
Key 6.		Key 6.		Key 6.	
Key 7.		Key 7.		Key 7.	
Key 8.		Key 8.		Key 8.	
Key 9.		Key 9.		Key 9.	
Key 10.		Key 10.		Key 10.	
Key 11.		Key 11.		Key 11.	
Key 12.		Key 12.		Key 12.	
Key 13.		Key 13.		Key 13.	
Key 14.		Key 14.		Key 14.	
Key 15.		Key 15.		Key 15.	
Key 16.		Key 16.		Key 16.	
Key 17.		Key 17.		Key 17.	
Key 18.		Key 18.		Key 18.	
Key 19.		Key 19.		Key 19.	
Key 20.		Key 20.		Key 20.	
Key 21.		Key 21.		Key 21.	
Key 22.		Key 22.		Key 22.	
Key 23.		Key 23.		Key 23.	
Key 24.		Key 24.		Key 24.	
Key 25.		Key 25.		Key 25.	
Key 26.		Key 26.		Key 26.	
Key 27.		Key 27.		Key 27.	
Key 28.		Key 28.		Key 28.	
Key 29.		Key 29.		Key 29.	
Key 30.		Key 30.		Key 30.	
Key 31.		Key 31.		Key 31.	
Key 32.		Key 32.		Key 32.	
Key 33.		Key 33.		Key 33.	
Key 34.		Key 34.		Key 34.	
Key 35.		Key 35.		Key 35.	
Key 36.		Key 36.		Key 36.	
Key 37.		Key 37.		Key 37.	
Key 38.		Key 38.		Key 38.	
Key 39.		Key 39.		Key 39.	
Key 40.		Key 40.		Key 40.	
Key 41.		Key 41.		Key 41.	
Key 42.		Key 42.		Key 42.	
Key 43.		Key 43.		Key 43.	
Key 44.		Key 44.		Key 44.	
Key 45.		Key 45.		Key 45.	
Key 46.		Key 46.		Key 46.	
Key 47.		Key 47.		Key 47.	
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Key 50.		Key 50.		Key 50.	
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Key 52.		Key 52.		Key 52.	
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Key 54.		Key 54.		Key 54.	
Key 55.		Key 55.		Key 55.	
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Key 57.		Key 57.		Key 57.	
Key 58.		Key 58.		Key 58.	
Key 59.		Key 59.		Key 59.	
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Key 61.		Key 61.		Key 61.	
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Key 64.		Key 64.		Key 64.	
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Key 69.		Key 69.		Key 69.	
Key 70.		Key 70.		Key 70.	
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Key 113.		Key 113.		Key 113.	
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Key 142.		Key 142.		Key 142.	
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Key 152.		Key 152.		Key 152.	
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Key 154.		Key 154.		Key 154.	
Key 155.		Key 155.		Key 155.	
Key 156.		Key 156.		Key 156.	
Key 157.		Key 157.		Key 157.	
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Key 159.		Key 159.		Key 159.	
Key 160.		Key 160.		Key 160.	
Key 161.		Key 161.		Key 161.	
Key 162.		Key 162.		Key 162.	
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Key 164.		Key 164.		Key 164.	
Key 165.		Key 165.		Key 165.	
Key 166.		Key 166.		Key 166.	
Key 167.		Key 167.		Key 167.	
Key 168.		Key 168.		Key 168.	
Key 169.		Key 169.		Key 169.	
Key 170.		Key 170.		Key 170.	
Key 171.		Key 171.		Key 171.	
Key 172.		Key 172.		Key 172.	
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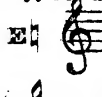





# METHOD FOR THE CLARINET

## OF THE QUALITIES AND COMPASS OF THE CLARINET.

The compass of the Clarinet is nearly four octaves extending

from the low E  up to C in altissimo  In the last chords of the high register it loses considerably; the notes are screeching, disagreeable to the ear and nearly always defective; those who apply themselves too much to the practice of those notes never possess a good tone in the low register chalumeau.

I advise, then, no passing above the high G  the reasonable limit of the instrument.

The Clarinet is divided into 3 registers: the 1<sup>st</sup> or deepest register, called chalumeau, extends from the low E  to B  the 2<sup>nd</sup> register Medium, from B  to C  and the 3<sup>rd</sup> register, in alt, commences at C  and ascends to the high C 

## POSITION OF THE PLAYER HIS HANDS AND FINGERS.

It is essential in playing the Clarinet to place yourself in a convenient and easy position. The body should be upright, with its weight upon the left leg, the right leg being a little in advance. The chest well expanded facilitates the play of the lungs, and allows the performer to bring out sounds both long and well sustained. The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the Clarinet; the fingers a little bent must follow the perpendicular of the instrument and fall rather than strike upon the holes.

It is upon the thumb of the right hand that the weight of the Instrument should principally rest. This thumb placed under a hook supports the Clarinet and prevents it from shifting.

The left hand occupies the upper part of the instrument.

The 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back and opening the 12<sup>th</sup> key. The little finger is extended to touch easily the keys N<sup>os</sup> 1, 2, Z and 6.

The right hand occupies the lower part of the instrument.

The 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys N<sup>os</sup> 3, 4, X and Y.

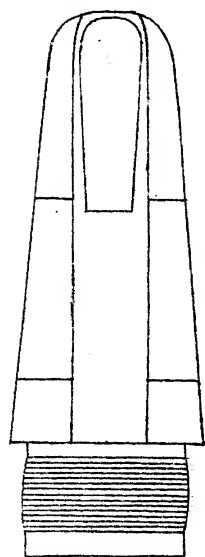
## OF THE MOUTHPIECE AND THE REED.

The mouthpiece as is evident from its name is that part of the Clarinet which is placed in the mouth for the purpose of playing the instrument.

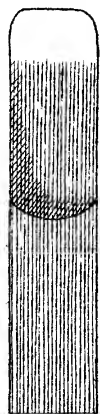
The Reed is a slip of cane attached to the mouthpiece, which is made to vibrate with the tongue, and produces the sound.

The part of the mouthpiece upon which the Reed is placed is called the lay; it is formed of a smooth surface which, at the distance of a line and a half from the ligature, rounds off slightly to the top, so that the end of the reed leaves an opening of about the twentyfifth part of an inch.

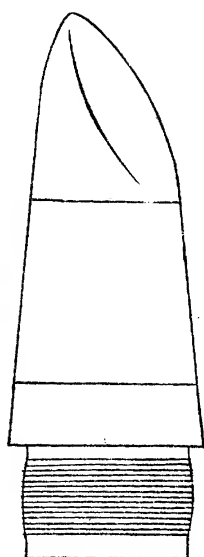
It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone which every artist, desirous of pleasing his audience, ought to envy and seek after.



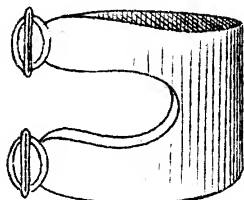
Mouthpiece, front view without reed or ligature.



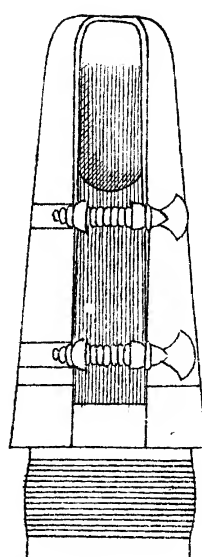
Reed, front view.



Mouthpiece side view.



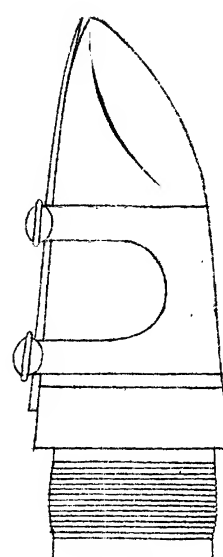
Ligature for fastening the reed to the mouthpiece.



Mouthpiece front view with reed and ligature.



Reed side view.



Mouthpiece side view with reed and ligature.

## OF THE ADVANTAGE OF PLAYING WITH THE REED UNDERNEATH.

The three following advantages result from playing with the reed below.

1. A much softer and more agreeable tone is obtained.
2. The tongue being naturally placed under the reed, possesses a much greater facility of articulation.
3. This manner of playing appears more graceful, gives greater powers of execution, and is much less fatiguing.

## POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert nearly half the mouthpiece into the mouth the reed being underneath. The lower lip is a little drawn in so as to cover the teeth; the upper lip must be slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips, the air cannot escape by the sides of the mouth; the reed can then act freely and perform its vibrations with all desirable facility; if on the contrary the mouthpiece is too tightly compressed in the mouth the reed has no longer any play, the lips become tired, and we only obtain a poor and snuffling tone.

## OF THE EMOUCHURE.

The embouchure is the interpreter of our sensations and of our musical ideas. A good embouchure is therefore indispensable, and all our labours must tend to this result.

To attain this end we must possess the two constitutive elements of the finest embouchure, which are: delicacy of tone and lightness of tongue.

## OF SOUND

### AND THE MANNER OF PRODUCING IT.

The sound of the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the sound we must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue.

Once the sound is produced we must sustain it and guide it more by increasing than diminishing it. We discern in the sound, quality, sonorousness or tone, and degree of force.

The finest tone is that which combines sweetness with brightness, and as the Clarinet possesses this precious advantage we must preserve it by applying ourselves closely, from the commencement, to the production of sounds both full and soft, giving them at the same time both force and roundness.

To obtain a quality of tone perfectly equal over the whole extent of the instrument; to be able to modify it according to the requirements of the "morceau" or the caprice of the performer; to lead it from piano to forte or from forte to piano always preserving its pure and full tone; that is the end we must strive to attain.

The practice of the slurred scales and the sustained notes will lead to these results.



The student of the Albert Clarinet is recommended to study with attention the following 14 pages. With the aid of the previous tables he will readily perceive and appreciate the few differences between his Instrument and that on the Boehm principle.



**EXPLANATION of the Chromatic Table, of the knowledge of the Keys, of the fingerings, and the manifest advantages of the Boehm Clarinet.**

To make the fingering of each note more easily understood, I shall use the signs ordinarily employed in Tables of Scales.

The six holes or rings on the front of the instrument, will be stopped or closed by the fingers of each hand corresponding with their position.

The mark O indicates the holes which must be opened.

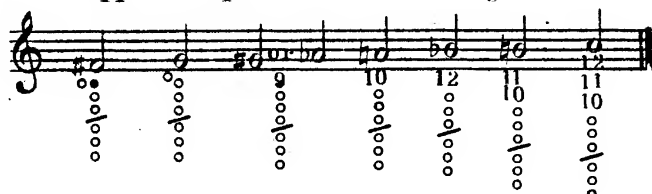
The black spot ● the holes which must be closed.

The short line across — which separates the black or white points, denotes the separation of the two hands.

The figures denote the Keys.

The letters the double Keys.

The hole or ring placed at the back of the instrument must be closed by the thumb of the left hand. This hole must always be stopped except for the following notes.



The 12<sup>th</sup> Key will no longer be indicated beyond the Bb. As this Key is always open in the second register of the Clarinet, it is sufficient to explain it here once for all.

In seeking a fingering we shall only have to attend to the six principal holes or rings, the numbers and the Keys, recollecting that the 12<sup>th</sup> Key must be shut or open according to the position of the note in the scale.

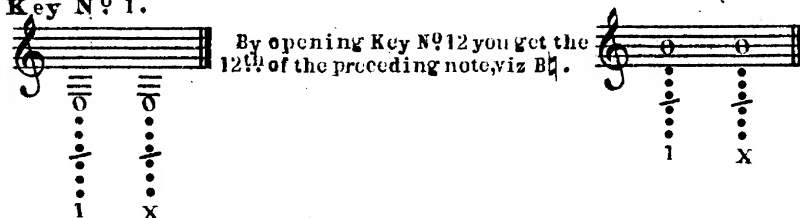
The Clarinet is divided into three registers; the first, called Chalumeau, commences at the low E and ends at the Bb in the stave. Beyond this Bb the Key N<sup>o</sup> 12 remains constantly open and indicates the second register, or Medium; this register commences at B and ends at C. Beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

The Keys are counted upwards like the stave; the letters are taken in the same order X for 1, Y for 2, Z for 3.

It will be observed in the four Keys which are at the place of each little finger, that the Keys X, Y and Z are only the repetition of the Keys N<sup>os</sup> 1, 2 and 3; so as not to confuse the fingerings, I have marked them with those letters. The employment of these double Keys is of great utility in facilitating the scales, intervals and cadences, which in this part of the instrument were not to be made or only with the greatest difficulty; we shall be convinced of this by the passages, arpeggios etc; which are found in this Method.

**KEY N<sup>o</sup> 1 and X (Key open)**

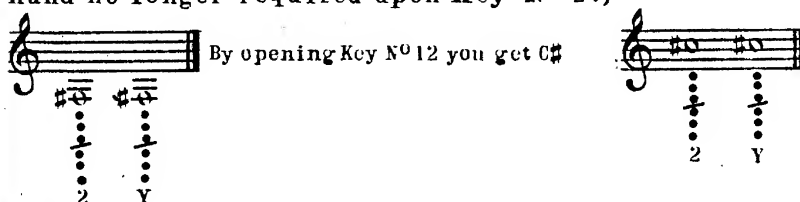
All the holes or rings at the front and back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key N<sup>o</sup> 1 and thus get the low E; (you can dispense with the use of the little finger of the right hand upon the Key N<sup>o</sup> 3) This note can equally be produced by placing the little finger of the right hand upon the Key X placed under the Key N<sup>o</sup> 3, it being understood that in this case the little finger of the left hand need not be placed on Key N<sup>o</sup> 1.



This Key is used for trilling on the E with F and in the 12<sup>th</sup> the B with C.

**KEY N<sup>o</sup> 2 and Y (Key shut)**

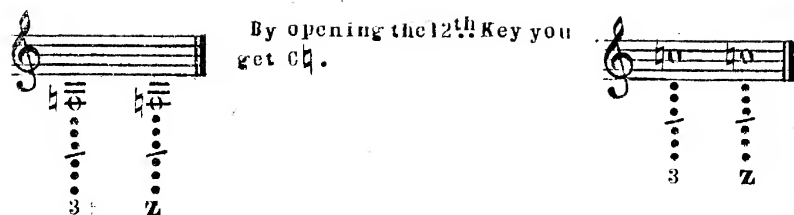
The holes (or rings) being stopped, by placing the little finger of the left hand on Key N<sup>o</sup> 2, you obtain the low F (no necessity for touching Key N<sup>o</sup> 3 with the little finger of the right hand) The F is equally produced by placing the little finger of the right hand upon the Key Y placed beneath Key N<sup>o</sup> 4 (the little finger of the left hand no longer required upon Key N<sup>o</sup> 2.)



This Key serves to trill F with G and in the 12<sup>th</sup> C with D. NOTE—To shake on E with F you must press the little finger of the left hand upon Key N<sup>o</sup> 1, and trill with the little finger of the right hand upon the Key Y; or press Key X with the little finger of the right hand and trill with the little finger of the left hand upon the Key N<sup>o</sup> 2.

**KEY N<sup>o</sup> 3 and Z (Key open)**

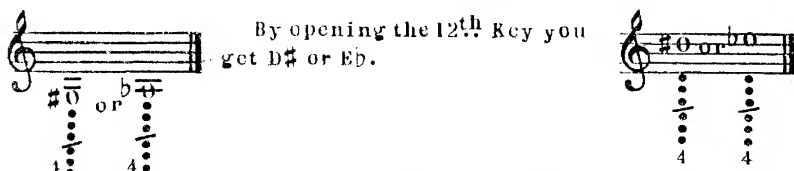
The holes or rings being stopped, you will press the little finger of the right hand upon Key N<sup>o</sup> 3 and make the low F; this note is equally made by pressing the little finger of the left hand upon the Key (or Spatula) Z; in the latter fingering the little finger of the right hand need not remain upon Key N<sup>o</sup> 3.



This Key is used to trill F $\sharp$  with G $\flat$ , and in the 12th C $\flat$  with D $\flat$ .

### KEY N $^{\circ}$ 4 (Closed)

The holes (or rings) being stopped, press the little finger of the right hand upon Key N $^{\circ}$  4, and you will have low G $\sharp$  or A $\flat$ . This Key serves to sustain the instrument when you play in the 3rd register (in alt)

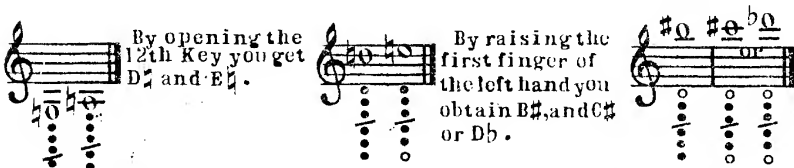


This Key is used to trill F $\sharp$  with G $\sharp$ , and G $\flat$  with A $\flat$ , and in the 12th C $\sharp$  with D $\sharp$ , and D $\flat$  with E $\flat$ .

NOTE. To shake on C $\sharp$  with D $\sharp$ , or D $\flat$  with E $\flat$  you must place the little finger of the left hand on Key N $^{\circ}$  2 and trill with the little finger of the right hand upon Key N $^{\circ}$  4.

### RIGHT HAND 3rd finger (open hole)

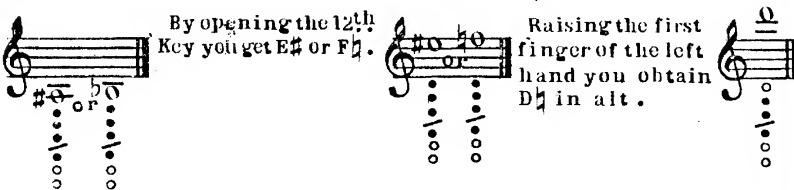
The holes on the instrument being stopped, you have the low G $\flat$ , and raising the 3rd finger you get the low A $\flat$ .



You trill with this finger the G $\flat$  and A $\flat$ , G $\sharp$  and A $\sharp$ . In the 12th D $\flat$  with E $\flat$ , D $\sharp$  with E $\sharp$ , and in alt B $\sharp$  with C $\sharp$ , or C $\flat$  with D $\flat$ .

### RIGHT HAND 2nd or Middle finger (open hole)

The holes above being stopped, and the 2nd (or middle) finger raised you obtain the low A $\sharp$  or B $\flat$ .



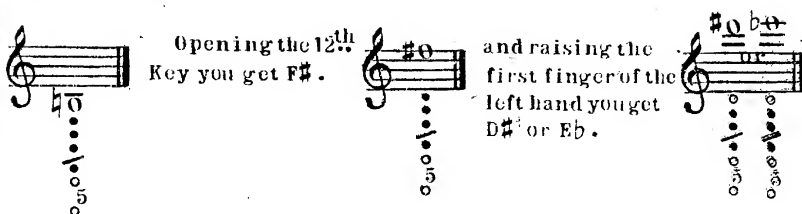
You trill with this finger A $\sharp$  with A $\flat$  (or B $\flat$ ).

In the 12th E $\flat$  with E $\sharp$  (or F $\sharp$ ).

And in alt C $\sharp$  with D $\flat$ .

### KEY N $^{\circ}$ 5 (Closed)

This Key is taken with the third finger of the right hand and gives the low B $\flat$ .



This Key serves to trill A $\sharp$  with B $\flat$ , in the 12th E $\sharp$  with F $\sharp$  and in alt D $\flat$  with D $\sharp$  (or E $\flat$ ).

### RIGHT HAND 1st finger or Index (open hole)

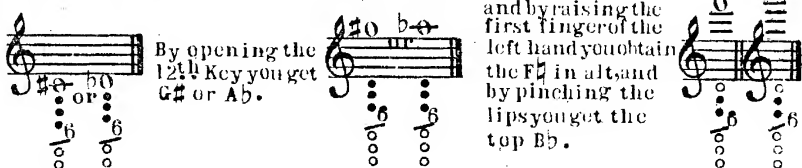
The holes above being stopped and the first finger or index raised, you obtain low C $\flat$ .



You trill with this finger B $\flat$  with C $\flat$ , in the 12th F $\flat$  with G $\flat$ , and in alt D $\flat$  with E $\flat$ .

### KEY N $^{\circ}$ 6 (Closed)

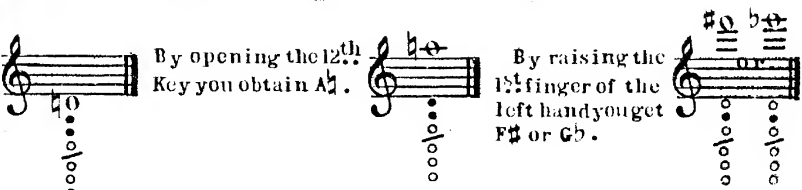
This Key is taken with the little finger of the left hand and gives the low C $\sharp$  or D $\flat$ .



This Key serves to trill C $\sharp$  with C $\flat$  (or D $\flat$ ); in the 12th G $\sharp$  with G $\flat$  (or A $\flat$ ) in alt E $\flat$  with F $\sharp$ , and the high A $\sharp$  with B $\flat$ .

### LEFT HAND 3rd finger (open hole)

The holes above being stopped, the 3rd finger of the left hand raised will give the low D $\flat$ .

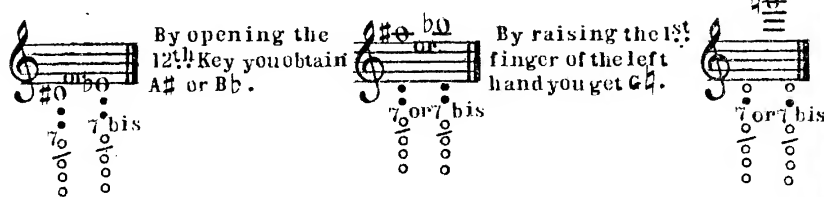


You trill with this finger C $\flat$  with D $\flat$ , C $\sharp$  with D $\sharp$ ; in the 12th G $\flat$  with A $\flat$ , G $\sharp$  with A $\sharp$ ; and in alt E $\flat$  with F $\sharp$ .

## KEY N<sup>o</sup> 7 and 7 bis (Closed)

The Key N<sup>o</sup> 7 is taken with the first finger of the Right hand and gives D<sup>♯</sup> or E<sup>♭</sup>.

N<sup>o</sup> 7 bis is taken with the third finger of the left hand and also gives D<sup>♯</sup> or E<sup>♭</sup>.



These Keys serve to trill D<sup>♯</sup> with D<sup>♯</sup> or E<sup>♭</sup> in the 12<sup>th</sup> A<sup>♯</sup> with A<sup>♯</sup> (or B<sup>♭</sup>) and in alt F<sup>♯</sup> with G<sup>♯</sup>.

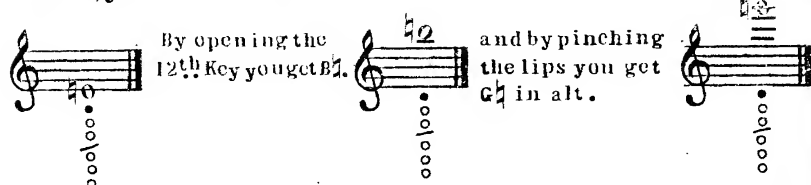
The following are some instances in which the Key N<sup>o</sup> 7 is indispensable for accuracy and facility of fingering.



The Key N<sup>o</sup> 7 bis is used in the same manner as upon the Clarinet with 13 Keys.

## LEFT HAND 2<sup>nd</sup> or Middle finger (open hole)

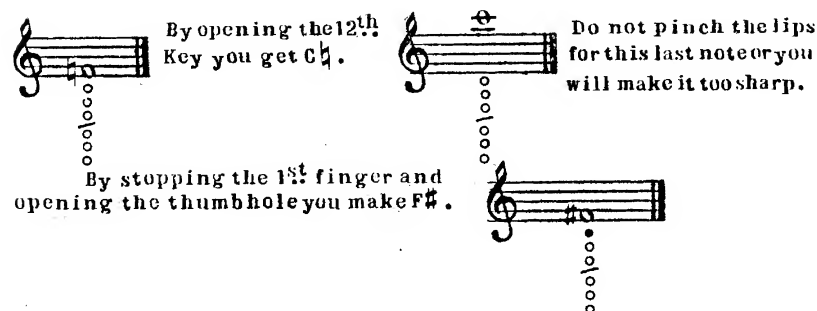
The holes above being stopped, and the second finger raised, you obtain E<sup>♯</sup> of the first octave, first register.



With this finger you trill D<sup>♯</sup> with E<sup>♯</sup> and in the 12<sup>th</sup> A<sup>♯</sup> with B<sup>♯</sup>.

## LEFT HAND 1<sup>st</sup> finger or Index (open hole)

The thumb-hole at the back of the instrument being stopped, you get F<sup>♯</sup> of the 1<sup>st</sup> octave 1<sup>st</sup> register.



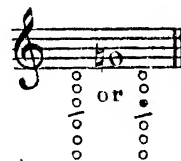
With this finger you trill E<sup>♯</sup> with F<sup>♯</sup>; F<sup>♯</sup> with G<sup>♯</sup>; and in the 12<sup>th</sup> B<sup>♯</sup> with C<sup>♯</sup>.

This hole serves to produce the sounds of the 3<sup>rd</sup> Register or in alt.

Klosek Method.

## LEFT HAND Thumb (open hole)

The thumb being raised you obtain G<sup>♯</sup>.



With this thumb you trill F<sup>♯</sup> with G<sup>♯</sup>.

To facilitate the holding of the instrument you may close the hole of the left hand third finger. This will not injure the accuracy of the other notes.

NOTE. The thumb-hole will not be marked in the tables; you will know that above F<sup>♯</sup> it is always open as far as B<sup>♭</sup>; with the exception however of the F<sup>♯</sup> taken with the 8<sup>th</sup> Key, and the shake of F<sup>♯</sup> with G<sup>♯</sup>, which is trilled with the 9<sup>th</sup> Key. In these two cases the thumb-hole must be stopped.

## KEY N<sup>o</sup> 8 (Closed)

This Key is taken with the first finger of the right hand and makes F<sup>♯</sup> or G<sup>♭</sup>; it is used principally for trilling.

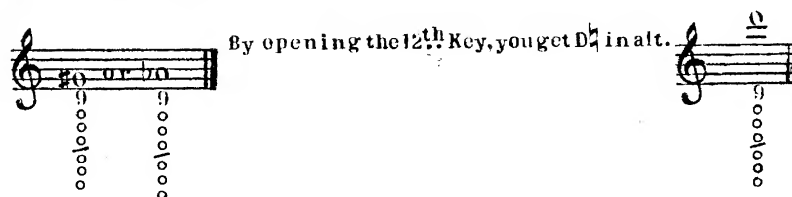
NOTE. The thumb-hole must be always stopped when this Key is used.



This Key is used to trill E<sup>♭</sup> with F<sup>♯</sup>, E<sup>♯</sup> with F<sup>♯</sup>, E<sup>♯</sup> with F<sup>♯</sup>, or F<sup>♯</sup> with G<sup>♭</sup>; in the 12<sup>th</sup> B<sup>♭</sup> with C<sup>♯</sup>, B<sup>♯</sup> with C<sup>♯</sup>, B<sup>♯</sup> with C<sup>♯</sup>, or C<sup>♯</sup> with D<sup>♭</sup>; and in alt F<sup>♯</sup> with G<sup>♯</sup>.

## KEY N<sup>o</sup> 9 (Closed)

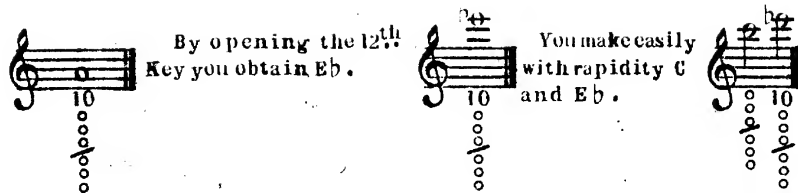
This Key is taken with the 3<sup>rd</sup> phalanx (joint) of the first finger of the left hand, and makes G<sup>♯</sup> or A<sup>♭</sup>.



This Key serves to trill F<sup>♯</sup> with G<sup>♯</sup>, F<sup>♯</sup> with G<sup>♯</sup>, and G<sup>♯</sup> with A<sup>♭</sup>; in the 12<sup>th</sup> it is only used to trill C<sup>♯</sup> with D<sup>♯</sup>.

## KEY N<sup>o</sup> 10 (Closed)

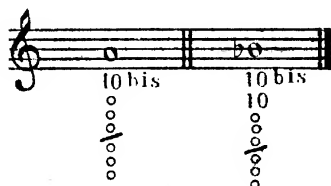
This Key is taken with the first finger of the left hand, 2<sup>nd</sup> phalanx, and gives A<sup>♯</sup>: by pressing upwards it would open Key N<sup>o</sup> 9.



This Key serves to trill G $\sharp$  with A $\flat$ , and G $\sharp$  with A $\sharp$ ; in the 12th D with E $\flat$ .

### KEY N° 10 bis (Closed)

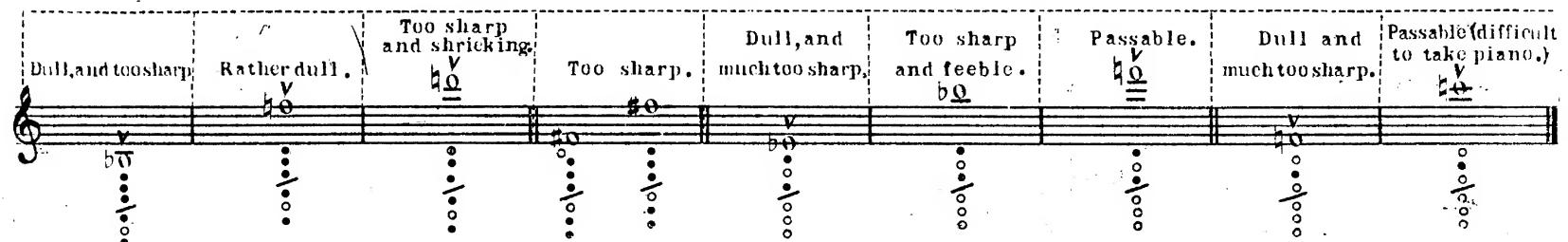
This Key is taken with the first finger of the right hand and makes A $\flat$ ; in conjunction with Key N° 10 it gives an excellent B $\flat$ .



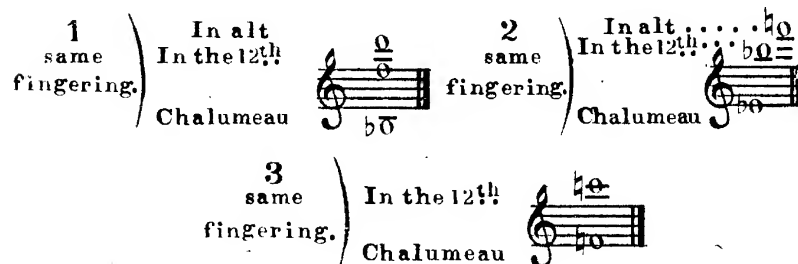
This Key serves to trill G $\sharp$  with A $\flat$ ; A $\sharp$  with B $\flat$ , or B $\flat$  with C $\flat$ ; in the 12th C $\sharp$  with D $\sharp$ .

The fingering of the Boehm Clarinet differs from that of the Clarinet with 13 Keys only in the forked notes which are got rid of. The other fingerings remain the same.

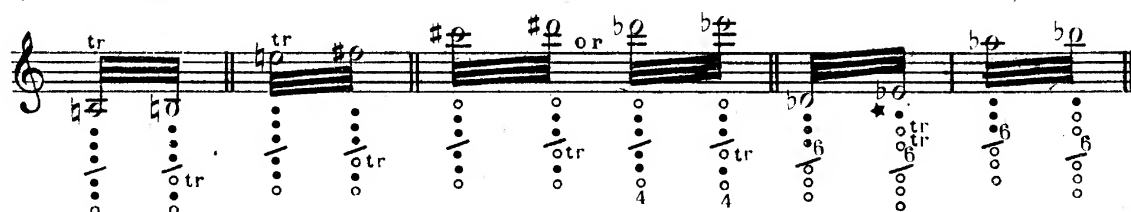
The forked notes on the ordinary 13 Keyed Clarinet are the following:



We see by the above table that there are only nine notes of which the fingering is changed; or more properly speaking, only three, since the others are made in the same positions; namely.



Little practised and bad upon the 13 Keyed Clarinet.



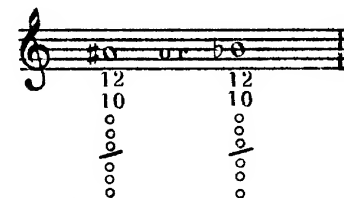
### KEY N° 11 (Closed)

This Key is taken with the first finger of the right hand, and is only employed in trills, shakes or turns. The Key N° 10 is always open when this one is used.

This Key is used to trill A $\flat$  with B $\flat$ , B $\flat$  with C $\flat$ , in the 12th E $\flat$  with F $\flat$ , E $\flat$  with F $\sharp$ .

### KEY N° 12 (Closed)

This Key is taken with the thumb of the left hand and makes conjointly with Key N° 10 A $\sharp$  or B $\flat$ .



It is used to make the 12ths, and to pass into the 2nd register where it remains constantly open, as also in the 3rd register (in alt:) in the tables we do not mark it above the A $\sharp$  or B $\flat$ .

This Key is used to trill A $\flat$  with A $\sharp$  (or B $\flat$ ) This trill is a difficult one to do well.

As regards the F sharps they are taken almost in the same way, that is to say by only using one finger instead of two, they are made upon the Boehm Clarinet in the annexed manner.



By suppressing the forked notes we gain the following shakes and passages:

\* Gliding the first finger of the left hand upon the Key placed between that and the second finger

1 2 3 4

5 6 7 8 9 10

11 12 13 14

15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30

X 2 4

1 4

2 4

2 Y

2 or Y

Z 4

1 4

3

id

1 or X

Y

4

X 2 4

1 4 2 4

1 4

1 or X

X

X

X

X

X 2 4

Z 4 2 Z

3 2 4 2

1 or X 3 or Z 2 or Y

1 or X

We shall be convinced of the advantage of this Instrument by the exercises which will be found in this work





Above this note the thumb-hole is always open.

Above this note key № 12 is constantly open.

**Synonymes.**

[illegible]

Synonyme.

Synonyme.

Nº 3 and 4 preferable  
slightly relaxing the lips.

Synonyme.

Synonyme.

Synonyme.

Synonyme.

Nº 1, 2 and 3 are very good.  
Nº 4 comes out with difficulty; the  
key must be scarcely half opened.

Nº 1 good.  
Nº 2 comes out  
with difficulty.

Synonyme.

Synonyme.

# TABLE OF TRILLS OR SHAKES BOTH MAJOR AND MINOR.

## THEIR RESOLUTIONS AND DIFFERENT FINGERINGS.

The sign *tr* indicates the finger or Key with which you make the trill or shake.

The sign  $\phi$  denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situate between that finger and the second one.

in F major in F minor or D minor.	in D major.	in C major.	in F major.
3 3 <sub>tr</sub> 3 3 Z Y Y <sub>tr</sub> Y Y	2 2 <sub>tr</sub> 2 X Y 2	3 3 <sub>tr</sub> 1 3 1	Z <sub>tr</sub> X Z
in G little used by reason of its termination.	in E minor.	in G major and in G minor.	in E major.
3 2 3 <sub>tr</sub> 3 3 2	2 2 <sub>tr</sub> X 2 X	Y <sub>tr</sub> 1 Y	4 4 <sub>tr</sub> X 2 X
in F minor.	in A major.	in F major. or in D minor.	in F minor and
4 4 <sub>tr</sub> 3 3	4 4 <sub>tr</sub> Z 4	tr 3 3	tr 4 2 4 2
* The F can be made with the Key Z at the will of the performer.			
in A major.	in F major.	in F major. Synonyme. in E minor.	in E major.
tr 4 2 4	tr 4 2 4	tr 4 2 4	tr 4 4
in G minor.	in B major.	in G major. in E minor.	in G major.
tr 5 5 <sub>tr</sub> 4	tr 5 5 <sub>tr</sub> 4	tr 5 5 <sub>tr</sub> 4	tr 5 5 <sub>tr</sub> 4
in B major. in B minor.	in C major. in C minor.	in A major. in F minor.	in F major.
5 5 <sub>tr</sub> 5	5 5 <sub>tr</sub> 5	tr 4 4	tr 4 4

Loose Method

in A minor.      in A major and in F# minor.      in A major.      in A minor.      **Synonyme.**      in Bb minor.

in Db major. in Eb minor.      in Eb major and in G minor.      in G major.      in B minor.      in D major and in D minor.

in B major and in G# minor.      **Synonyme.** in Cb major. in Ab minor.      in Ab major.      in C minor.      in Eb major and in Eb minor.

in C major. in A minor.      in C major.      in A major.      in C# major.      in C# minor.

in E major. in E minor.      in Db major.      in Eb minor.      in B major.

in D minor.      in F major and F minor.      in D major.      and B minor.

Trill with the thumb.      The F# with the thumb and trill with Key 8.      Trill with Key 8 and the last F# with the thumb.

**Synonyme.**      in D# minor.      in F# minor.      in Gb major. Eb minor.      in Eb major and

Trill with the thumb.      \* The last F# with the thumb is preferable.      Trill with the thumb.

Klose's Method.

The musical score is organized into five systems, each containing five measures. Each measure shows a trill on a specific note, with fingerings indicated by numbers 1-8 and 'bis' (double-sharp) or 'tr' (trill) markings. The keys are listed above each measure. Some measures are grouped with dashed boxes and additional instructions. The notation includes treble clefs, key signatures, and trill symbols.

in C minor.      in C major.      in G major      and      E minor.      in E major.      in C# minor.

Leave the thumb on the hole and trill with the 9th Key.      Trill with the 9th Key.

in C# major.      in F minor.      in Ab major.      in F major      and      in D minor.

in A# minor      and      in A major.      in F major.      No. 2.      Synonyme.      in Eb minor.      in Eb major.

in G minor.      in Bb major and in Bb minor.      in G major and in E minor.      in G major.      in G# minor.

in B major in B minor.      in Ab minor      and      in Cb major.      in Ab major and in F minor.      in F major.      in C major.

in C minor.      in A minor.      in A major      or      in F# major.      in A major.

in A# minor      or      in Bb minor.      in Db major      or      in Bb minor.      Bb major      or      in G minor.

in G major.      in B minor.      in D major and.

3tr 3, 1, 3, 1      or Ztr X, Z, X      Ytr 1, Y, 1      2tr X, 2, X      Y, 1, Y, 1

in D minor.      Synonyme in B major and G minor.      in A major and in A minor.      in A major.      in C minor.      in E major and in E minor.

2tr X, 2      4, 4tr X, 2, X      4, 4tr X, 2, X      4, 4tr 3, 2, 3      4, 4tr 3, 3      4tr 3, 4

tr 3, 3, Z      tr 3      tr Y, Y      tr 2, 2      tr 4, 2, 4, 2      tr 4, 2, 4, 2

tr 4, 2      tr 2, 4, 2      tr 4, 4      tr 4      tr 4      tr 4

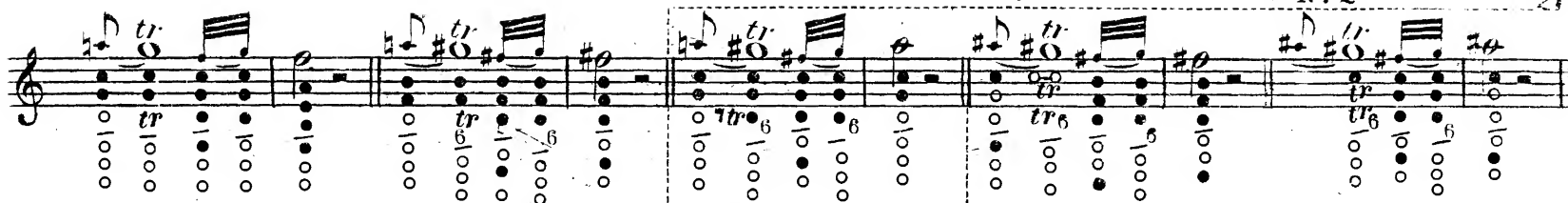
Nº 1.      Nº 2.      Synonyme.      see Nº 1 and 2.

5, 5tr 4, 4      5, 5tr 4, 4      5, or 5, or 5

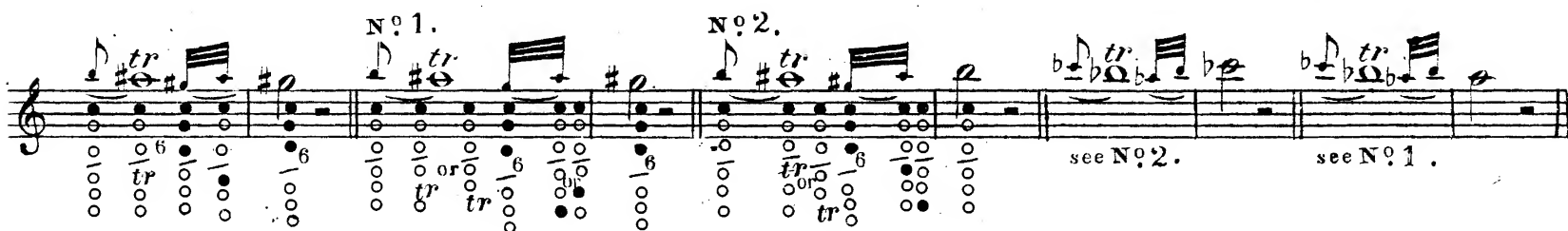
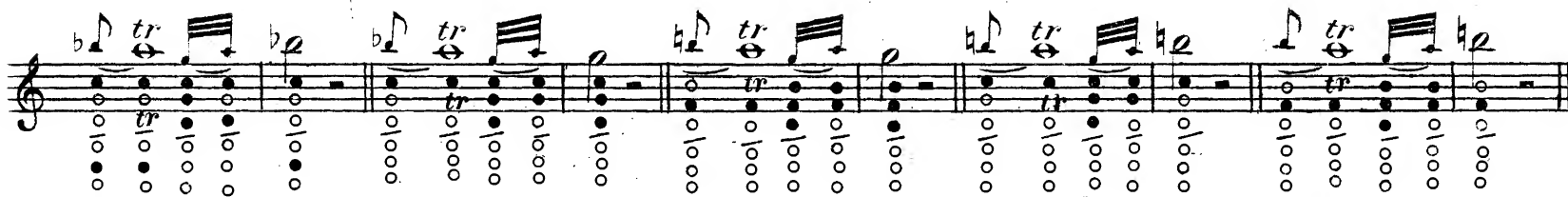
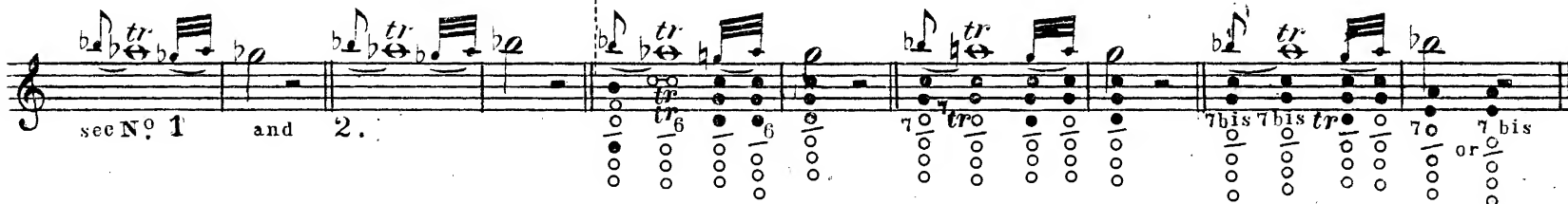
tr 4, 4      tr 4, 4      tr 4, 4      tr 4, 4      tr 5, 5, 5, 5

6, 6tr 5, 5, 5      6, 6tr 5, 5, 5      6, 6tr 5, 5, 5      6, 6tr 5, 5, 5      6, 6tr 5, 5, 5      6, 6tr 5, 5, 5





It is best to relax the lips slightly.



The 4<sup>th</sup> Key can be used to support the instrument.



Synonyms

or

Synonyms

or

Method

## OF FINGERING IN GENERAL.

The perfection of execution depends to a great extent on that of fingering.

The Clarinet having made immense progress during the past few years, the music written for it offers every instant new passages of which the fingering cannot be determined by fixed rules, but although the greater part of these fingerings depend upon the taste and ability of the artist, he must not too readily depart from ordinary rules: And it is good to admit in principle that the most simple fingerings are nearly always the best.


In order to avoid being stopped by any passage, it is necessary to have a thorough knowledge of the fingering of all the scales; that study is indispensable for acquiring a rich and correct fingering.


## OF ACCENT OR EMPHASIS.


In order to catch quite easily the rhythm of a piece it is essential to define the measure or beat of the bar from the commencement; when the accented notes are well marked the ear is satisfied, and follows with greater judgment the rest of the piece.

When a Bar of common time consists of two minims the accents are at the beginning of each note; when it is composed of four crotchets, or eight quavers or sixteen semi-quavers you must emphasise the beginning of each one fourth of the bar; this accentuation is absolutely necessary in solo passages, and in *arpeggio* accompaniments. The accented notes are usually marked thus > to denote the emphasis.

## OF THE NOTATION OF CLARINET MUSIC.

The music for the Clarinet like that for the Violin, Flute etc. is written in the G Clef  and the Key or scale in which you are to play is indicated by the signature placed at the commencement of the piece.

In Italian music, however, you meet with a large quantity written in the Clef of C on the fourth line  in this case you must take your *B♭ Clarinet* and play as if the piece were written in the G clef.

It is also found written in the Clef of C on the first line  then you must take your *A Clarinet* and play as if the music were written in the G Clef.

## STUDY AND PRACTICE.

Few persons derive from their labors all the advantage they expect; this arises from the want of knowing how to direct their studies, not having had a sure guide to conduct them.

Without insisting on a rigorous rule, I give my advice as to employing the time devoted to practice; I will state then, that four hours a day ought to be sufficient if disposed of in the following manner.

The first hour should be bestowed on the perfect production of prolonged sounds over the whole compass of the Clarinet so as to acquire roundness of tone and softness of execution.

The 2<sup>nd</sup> hour, the practice of scales and of distributed chords in the different keys so as to gain a knowledge of the mechanism and equality in the fingers.

The 3<sup>rd</sup> hour, the practice of articulation and of the various degrees of light and shade piano and forte.

The 4<sup>th</sup> hour should be employed in recapitulating the preceding studies, and in practising the execution of the best works written for the Clarinet.

Whatever may be the time which the pupil can devote each day, he will do well to regulate it according to the above arrangement, taking care at all times to adapt it to his age and his powers of endurance.

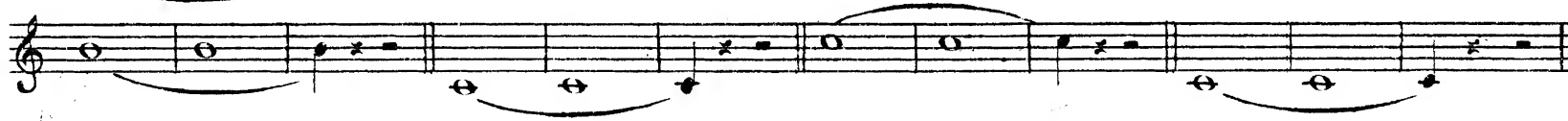
## ADVICE TO BEGINNERS.

I would strongly recommend to pupils who have an earnest desire to attain proficiency, that they read with attention and at once put in practice the prescribed rules upon the manner of breathing, of emitting, and continuing the sound: they should practise slurring and sustaining the notes, rendering their fingers quite independent of each other; making them fall with precision on the holes and act with a simultaneous and equal movement, since it is frequently necessary to raise or fall several fingers at once.

## FIRST SOUNDS TO BE PRACTISED.

The first labors of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue, and completely sustain the sound in all its power, and without undulations to the end of the note's value. He must never jerk the notes nor leave perceptible gaps between a note and the one which follows, when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity and the same power, whatever may be the intervals between them.

The movement (speed) of the following examples is at the pleasure of the performer. The pupil who would learn to pitch the sounds properly, will begin slowly, bearing in mind what I have before mentioned.



Minor 2d. descending. Major 2d. ascending. Minor 3d. descending. Major 3d. ascending.



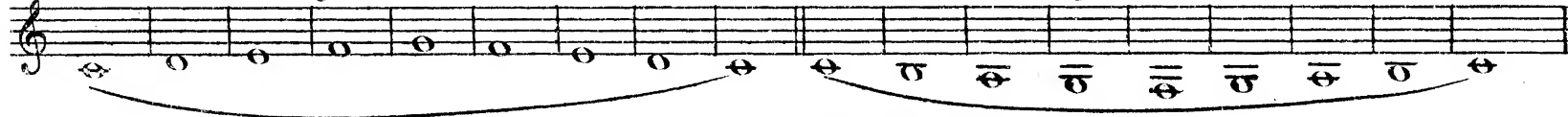
Perfect 4th. descending.

Perfect 4th. ascending.



Perfect 5th. ascending.

Perfect 5th. descending.



Major 6th. ascending.

Minor 6th. descending.



Major 7th. ascending.

8ve ascending.



## PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

3

## CHROMATIC SCALE.

4

Make these notes only when the Embouchure is well formed.

5

The sound of the 1st. Note must be well carried to the 2nd. as if you were making but one note.

6

Klose's Method.

## THIRDS.

7



## FOURTHS.

8



## FIFTHS.

9

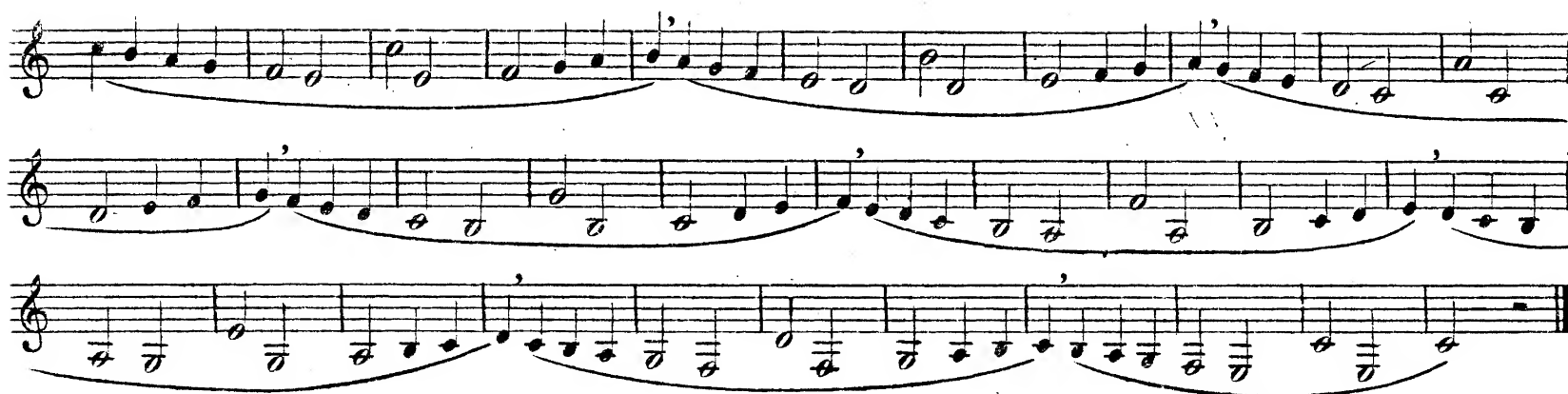


## SIXTHS.

10







## SEVENTHS.

11



## OCTAVES.

12



## OF RESPIRATION, DEMI RESPIRATION, AND THE MANNER OF BREATHING.

Respiration consists of two actions, namely, *aspiration* which is the inhaling or introduction of air into the chest and *expiration*, the expulsion of the air from the chest. In these two movements the lungs act like a bellows.

Considered in relation with the art of playing the Clarinet, respiration consists in accomplishing the two phenomena of aspiration and expiration, without taking the mouthpiece from the lips.

Demi respiration consists in scarcely half opening the two corners of the mouth, in order to renew the power of continuing the execution.

You ought never to respire at the end of a bar, unless it is the termination of a phrase.

To respire completely, you must await a rest, a finish of a phrase, or a cadence.

Demi respiration is effected most frequently upon detached notes, or after having taken the first note of a bar.

It is a very great fault to respire at each rest, particularly in broken time.

When you commence playing, you must not hasten to take breath; it must be done slowly and imperceptibly: because such apparent efforts, are as fatiguing to the player, as they are disagreeable to those who listen.

Demi respiration, denoted by a comma.



You can respire on the beat of the bar, when the sense of the phrase terminates with the bar.



Demi respiration considered as a pleasing effect, in taking a little slower, certain notes to which one wishes to give a particular shade or expression.



The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played *crescendo*, descending passages *diminuendo*.

The image displays 37 numbered musical exercises for mechanism, arranged in ten staves. Each exercise is a single bar of music, typically containing a series of eighth or sixteenth notes, often with slurs and accents. The exercises are arranged in a grid-like fashion, with some staves containing multiple exercises. The exercises are numbered 1 through 37, with the last staff containing exercises 36 and 37.

A musical score for a single melodic line, likely for a piano or violin. The score consists of 31 measures, numbered 38 through 68. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo or style is indicated by a 'C' time signature, suggesting common time. The melody is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours, creating a rhythmic pattern. The notes are mostly in the middle range of the staff, with some higher notes in measures 50-52 and 66-68. The score is divided into two systems of five measures each, with a double bar line at the end of each system. The first system contains measures 38-42, and the second system contains measures 43-47. The third system contains measures 48-52, and the fourth system contains measures 53-57. The fifth system contains measures 58-62, and the sixth system contains measures 63-67. The final measure, 68, is on a separate line. The notation includes various musical symbols such as stems, beams, and slurs, indicating the flow and phrasing of the melody.

These exercises are adapted to familiarise you with the new mechanism, and are indispensable for acquiring equality of the fingers. They are principally intended for the exercise of the little fingers.

The first 33 exercises should be played also in the 12<sup>th</sup>s (Harmonics) that is to say, by opening the 12<sup>th</sup> Key, or the 13<sup>th</sup> on the ordinary Clarinet.

Repeat each phrase several times until it is played with equality and celerity, always slur the notes in order to acquire a good tone.

10 Glide from C# by withdrawing the little finger upon the F# Key.



25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

This page contains 16 measures of musical notation, arranged in two columns of eight measures each. The measures are numbered 55 through 84. The notation is in treble clef and includes various key signatures (one flat, two flats, one sharp, two sharps) and time signatures (mostly 4/4, with some 3/4 and 2/4). The music consists of eighth and sixteenth notes, often beamed together in groups, and includes repeat signs and fermatas. The measures are grouped by horizontal lines, with some measures having a double bar line and a repeat sign. The key signature changes from one flat (B-flat) to two flats (B-flat, E-flat) at measure 56, then to one sharp (F-sharp) at measure 60, and finally to two sharps (F-sharp, C-sharp) at measure 64. The time signature changes from 4/4 to 3/4 at measure 64 and back to 4/4 at measure 74.

55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84



This musical score is for Klöse's Method, page 34, covering measures 85 through 112. The music is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by frequent eighth-note runs and slurs. Measures 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, and 111-112 are grouped as pairs, each separated by a double bar line. The key signature changes to one flat (F) at measure 104 and remains there through measure 112. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *mf* and *f*.

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141

# TABLE OF ALTERED OR LEADING NOTES AND THE DEGREES ON WHICH THEY ARE FOUND.

We call the Leading note, that which is a semitone below the Tonic or Key note.

I do not mark the natural fingerings but only those fingerings which render the notes more or less sensitive.

\* This sign denotes that you must place the finger on the edge of the ring.

The natural fingerings are preferable I do not mark them.

Synonyme

Withdraw the finger so that it remains on the ring without closing the hole.

for X

Synonyme.

feeble.

The 4<sup>th</sup> Key can be used to support the instrument.

sharper.

# SCALES AND EXERCISES.

37

Observe that each scale is followed by the distributed notes of the perfect common chord and the dominant seventh.

## C MAJOR.

Common chord. Dominant 7<sup>th</sup>

1

2

3

4

5

## F MAJOR.

6 Common chord. Dominant 7<sup>th</sup>

7

8

9

10

11

G. MAJOR.

Common chord.

Dominant 7<sup>th</sup>

12

13

14

15



16   
Common chord. Dominant 7<sup>th</sup>

17 

18 

19 

## D MAJOR.

20   
Common chord. Dominant 7<sup>th</sup>

21 

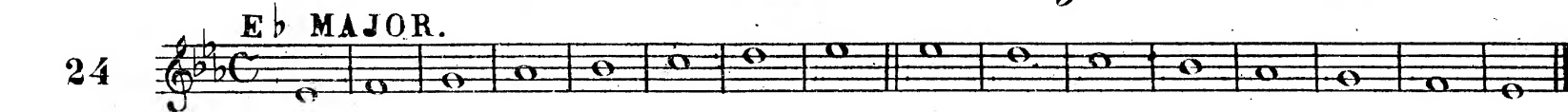
22 

23



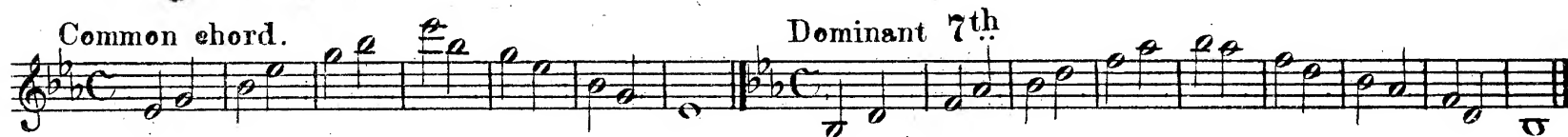
24

E♭ MAJOR.

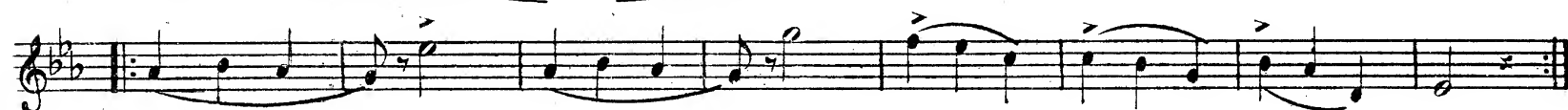
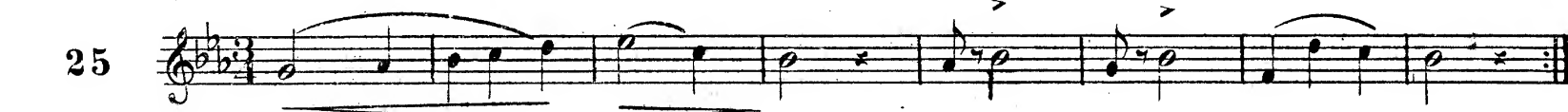


Common chord.

Dominant 7th



25



26

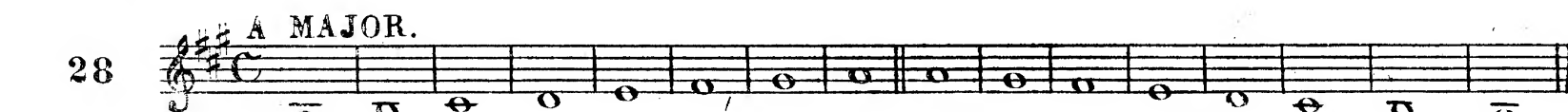


27



28

A MAJOR.



Common chord.

Dominant 7th



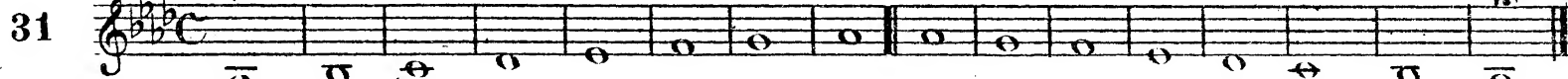
29



30





A $\flat$  MAJOR.

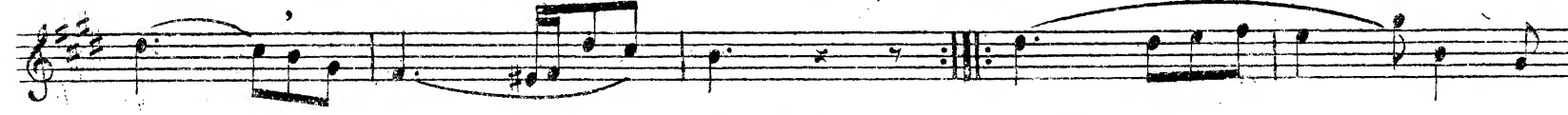
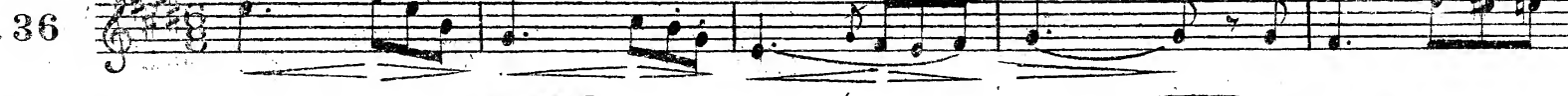
Common chord.

Dominant 7<sup>th</sup>

E MAJOR.



Common chord.

Dominant 7<sup>th</sup>

37

38

39

D $\flat$  MAJOR.

Common chord.

Dominant 7<sup>th</sup>

40

41

42

B MAJOR.

Common chord.

Dominant 7<sup>th</sup>

43 

44 

G  $\flat$  MAJOR.

45 

46 

47

Exercise 47, measures 1-6. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 9/8. The music features a melodic line with slurs and dynamic markings: *f*, *p*, and *pp*.

F # MAJOR.

48

Exercise 48, measures 1-2. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of whole notes.

Common chord.

Dominant 7<sup>th</sup>

49

Exercise 49, measures 1-2. The key signature has one sharp (F#) and the time signature is 6/8. The music features a melodic line with slurs and a trill (*tr*) in measure 2.

50

Exercise 50, measures 1-4. The key signature has one sharp (F#) and the time signature is 9/8. The music features a melodic line with slurs and a trill (*tr*) in measure 2.

G b MAJOR.

51

Exercise 51, measures 1-2. The key signature has two flats (B-flat, E-flat) and the time signature is common time (C). The music consists of whole notes.

Common chord.

Dominant 7<sup>th</sup>

52

53

C# MAJOR.

Common chord. Dominant 7th

54

#### CHANGE OF FINGERING ON THE SAME NOTE.

There are certain effects very agreeable upon stringed instruments which with a little aptitude can be rendered upon the Clarinet: such as (for example) the change of fingering on the same note. To work this effect, which is rarely met with (but which should be known so as to be able to do it when required) it is essential that the changes of fingering do not cause the slightest interruption in the vibration given on the first note.

1

Moderato.

rf

2

Moderato.

p

Klose's Method.



## TASTE AND EXPRESSION IN MUSIC.

## OF THE CADENCE.

The cadence is a repose which indicates that the measure is suspended.

The cadence diverts the imagination and allows the singer to display his talent of vocalisation, and the instrumentalist the brilliancy of his instrument.

Good taste is the only rule to be consulted; that alone will denote whether the movement should be slow or fast; whether the cadence should be of long or short duration.

**GENERAL RULE.** When the cadence is not tied to the phrase which follows, it is in good taste to leave an interval rather long than short between the finish of the cadence and the phrase which comes after.

## OF THE TRAIT OR PROMINENT PASSAGE.

It is in the execution of the trait that we recognise and estimate the ability of the player; for this reason he must strive to perform this passage with every desirable neatness.

The first bars of the trait must be well posed and well accented, in order to catch easily the designs in its composition.

The finish of a trait always requires an amount of spirit and dash to bring it to a happy termination.

## OF ARTICULATION.

To articulate, is to make heard distinctly with neatness and precision all the notes of a trait, phrase or other piece adding thereto the proper amount of shading and inflexion.

There are two sorts of articulation: the slurred and the detached. But these two articulations are combined of a thousand styles; and it is by a happy mixture of slurred and detached notes that we obtain the most beautiful results. As it would be difficult to give here all the various forms of articulation (for frequently they depend on the caprice and fancy of the player) I have arranged 45 exercises on those which are most in use.

## 45 EXERCISES UPON DIFFERENT COMBINATIONS OF ARTICULATION.

Bear a little on the first note of the slur and lighten the last one where the slur finishes.

4 notes slurred and 2 detached.



2 notes slurred and 2 detached (articulation much used.) Press the 1<sup>st</sup> note of the slur.



Accent the 1<sup>st</sup> note of each 4.





Same execution as the preceding.

47

4



Slur two by two. The 1<sup>st</sup> note of each slur must be rather more emphasised than the second.

5



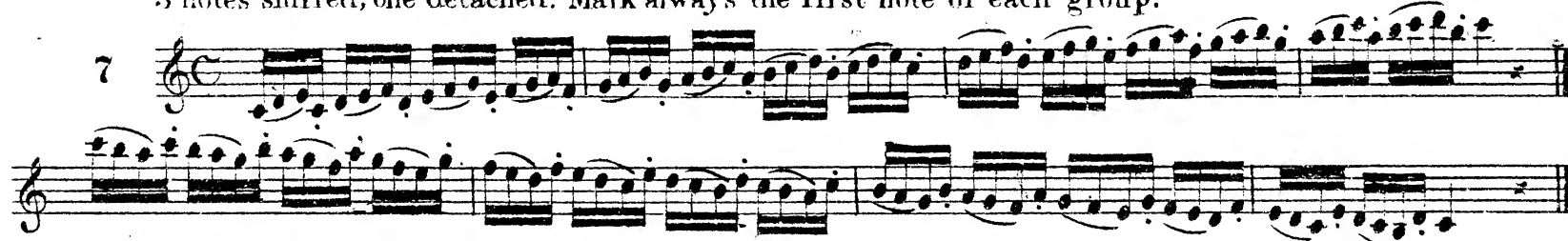
Execute like the 1<sup>st</sup> bar separating the notes 2 by 2 and attacking the first of each pair with a short stroke of the tongue.

6



3 notes slurred, one detached. Mark always the first note of each group.

7



Same execution.

8



9



2 notes detached and 2 slurred. Mark always the commencing note of each slur.

10



11



GENERAL RULE. The first note of each division of the bar must always be more accented than the others.

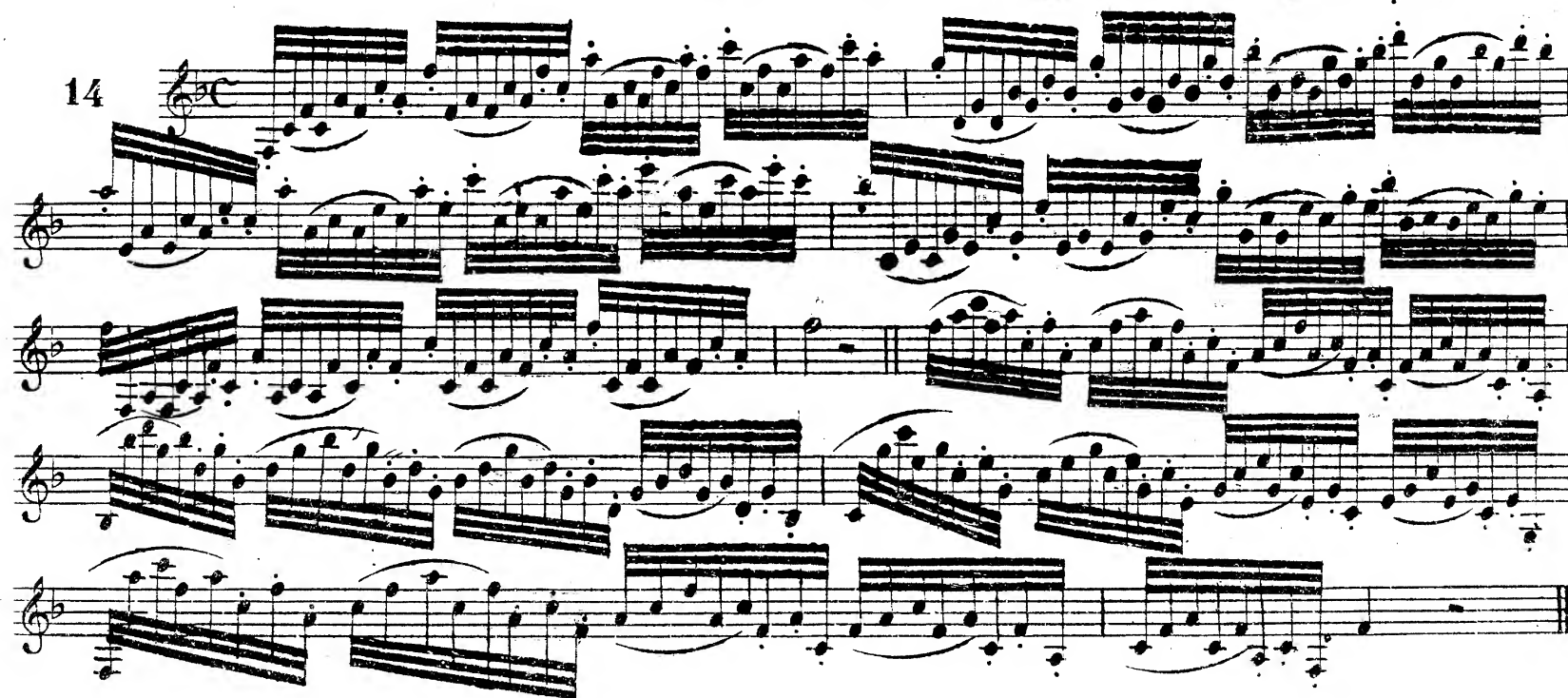
4 notes slurred.

12





14 notes slurred and 2 detached. Press at the commencement and gradually diminish to the end of the slur.



15

16

To be played in 2 ways - Slur every two - Slur the whole bar.

17

Take firmly the first note of the slur, and well emphasise the long note. (the quaver.)

18

19

20



21



22



Mark well the first of each triplet.

23

*Legèrement.*

24



25



26





27 

28 

29 

30 

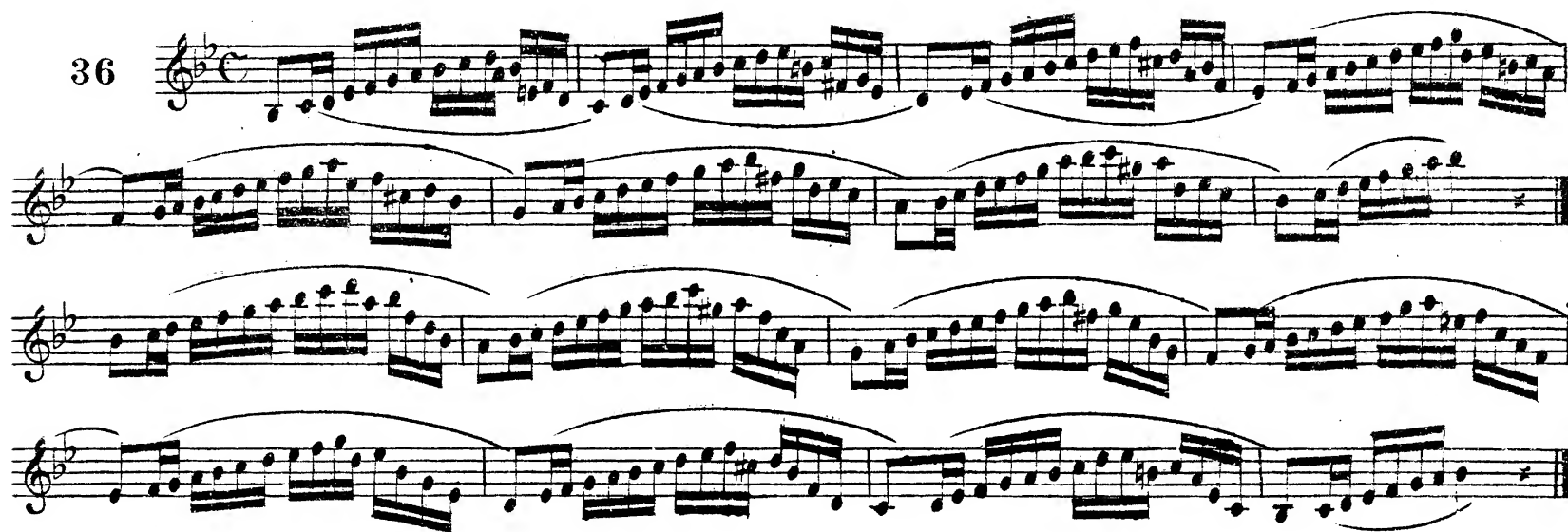
31 

32 

33 

SIXTHS.

34 



Slur the 3 notes, emphasising the first of each triplet; you must always take breath between the slurs

39




40




41





42 

43 

44 

45 



To bind the notes it is sufficient to set well the first and, by the same impulse, to produce the others without allowing to be heard the slightest separation. Sometimes the fingering of the instrument presents intervals — difficult to slur, because those intervals require fingerings which, in spite of the player, leave intermissions in the sound. That inconvenience is then only got rid of by the ability of the artist.

*Moderato.*

OF POINTED NOTES.

When the notes are simply pointed, you execute them by a soft stroke of the tongue, taking care to have a full breath always at your disposal; the strokes of the tongue must be given in the sound.

When the pointed notes are surmounted with a bind or tie, the stroke of the tongue must be softer, and not quite so short as in the simple point.

*Moderato.*  
*doce.*

*rf p dim.*

*poco rallent.* *a tempo.*

### OF THE STACCATO.

The staccato for wind instruments, corresponds most usually with the short bowing on the violin, when each note is struck firmly and with the end of the bow. It is that effect which we must endeavor to obtain, by attacking the note vigorously, and leaving a slight interval between each stroke of the tongue.

Execute all through in the style of the first two bars.

# OF THE PROPER RENDERING OF THE SOUND.

As a general principle the first note of a trait, passage, group etc. ought to be firmly given and a trifle longer than the others; this particular accentuation is often indicated by the mark > placed under that note which does not mean that you are to attack the note with force, but render it with some decision, and use it as a leaning point for giving to the other notes an impulse of a warmer and more animated character.

*Grazioso.*

4

*p* *rf* *rf* *f* *p* *fp* *tr* *rf* *dim* *tr*

# SYNCOPIATION.

A syncopated note is the whose value is greater than the notes before and after it.

It must be played somewhat boldly from forte to piano, without causing to be felt the beat or note upon which it end

Care must be taken not to confound syncopated notes with those which are tied: syncopation always goes against the bea

This lesson must be played by attacking the syncopation with a stroke of the tongue, without however interrupting the sound from one note to another. This effect is produced by dexterity in raising the fingers.

*Con agitazione.*

5

6

*Mouv. de Valse.*  
*dolce.*

*Fine.*  
*D.C.*

## OF CUT OR INTERCEPTED NOTES.

These are notes slurred two by two, and separated by a rest from those which follow.

You must slightly accentuate the first of the two, and at once diminish the sound in going to the second which must be a little shorter.

Generally when several notes are included under the same tie, the last upon which the passage finishes, is an intercepted note even when there is no following rest. It is by the dexterity of the fingers that you will succeed in executing these passages. It is the finger, which as soon as the note is heard, cuts off the sound and as it were throws it back into the instrument.

*Allegro moderato.*

7

*P'tres légèrement.*

*D.C.*

*Andantino.*

### SWELLED AND DIMINISHED SOUNDS.

Swelled sounds are made by attacking the note with a soft stroke of the tongue, and augmenting the sound little by little until it attains a reasonable force and fullness; arrived at its fullest point the same progression must be adopted in diminishing it.

When you blow into the instrument care must be taken to preserve always the full column of air at its disposal.

*Lento e espressivo.*

9

*poco rallent.*



## OF THE APPOGGIATURA.

The Appoggiatura is a grace note which takes its value (or duration) from the note which follows it; it is simple or double. In the first case it is above the real note; in the second it is below at the distance of a semitone.

Its duration is the half or two thirds of the note upon which it resolves itself, according to whether that note is pointed or not pointed.

The word *Appoggiatura* signifies *to lean*; because this note being foreign to the chord in effect *leans upon* that which follows.

**RULE.** You must always make the Appoggiatura note well marked, and diminish the sound so that it makes its resolution with softness.

*Mouv. de Valse.*

10

## OF THE GRUPPETTO OR TURN.

We give the name Gruppetto to a collection of four small notes joined together, and the value of which is taken not from the note which follows them, but from the one preceding.

The Gruppetto is very frequently denoted by the sign  $\infty$  beneath which is placed a # or a b according to the alteration to be made in the third note: The # denotes that the third note is sharpened; the b denotes that the highest note is to be flattened. I always advise the Gruppetto to be made with the lower semitone; The effect is softer and more agreeable to the ear.

Many of our modern Authors have adopted the practice of fully writing out the trill and the gruppetto, instead of marking them by abbreviations. The following lessons are written on that system.

It is bad to hurry the Gruppetti or other graces of musical style.

GRUPPETTI WITH THREE NOTES

Ascending.

As written. 1

To be played thus

Descending.

As written. 2

To be played

Another manner of writing where they are denoted by signs. 3

No 3 can be executed like No 1 or 2 that is to say you can make the Gruppetto both ascending and descending. The following lessons are arranged for the practice of the Gruppetto with 3 or with 4 notes

Klose's Method.

*Poco adagio.  
dolce*

11

### GRUPPETTO WITH 3 AND 4 NOTES.

*Moderato.*

12

## OF THE TRILL OR SHAKE.

The trill or shake is the rapid emission of two notes of conjoint degrees. Its duration is always equal to that of the note which bears it; it is denoted by the sign of abbreviation *tr*:

The trill being frequently employed in music, it is essential to have it brilliant, supple, brisk and light; qualities without which it would only disfigure the melody.

To trill properly you must allow your fingers to fall without stiffness; practise at first slowly; then by degrees increase the rapidity, swelling and diminishing the sound, until the fingers have acquired all the desired flexibility and lightness.

The trill always commences with the note which bears it, occasionally by caprice or for particular reasons, authors use it differently and make it begin with the note above or the note below; in those cases they indicate it by small notes.

When several trills succeed each other in descending, we suppress the small notes at the end except those of the last trill, because then the commencement of the second trill acts as a finish to the first.

There are several ways of preparing and finishing the cadence; the following are some most in use: their proper employment is purely a matter of taste.

*Andante affettuoso.*

13

*poco rallent.*

The Mordant, indicated by the sign  $\sim$  is a very short trill.

The Mordant must be made by pressing upon the note which carries it, in such a manner as to acc-  
-entuate that note more strongly than that which precedes or follows it.

### EXAMPLES OF VARIOUS STYLES OF MORDANT.

14

The musical score consists of 14 staves of music. The first staff is in 2/4 time and features a series of eighth-note patterns with mordants. The second staff continues with similar patterns, including some with mordants. The third staff shows a more complex pattern with mordants. The fourth staff features a series of eighth-note patterns with mordants. The fifth staff continues with similar patterns. The sixth staff shows a more complex pattern with mordants. The seventh staff features a series of eighth-note patterns with mordants. The eighth staff continues with similar patterns. The ninth staff shows a more complex pattern with mordants. The tenth staff features a series of eighth-note patterns with mordants. The eleventh staff continues with similar patterns. The twelfth staff shows a more complex pattern with mordants. The thirteenth staff features a series of eighth-note patterns with mordants. The fourteenth staff continues with similar patterns. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings like *dolce.* and *p*.

Italian music (less profound and serious than German and not so dramatic as French music) obtains the greatest number of admirers. Without wishing here to support or oppose the reasons for this preference, it is pretty certain that they are indebted for it to the very free and facile nature of their song, and above all to the flourishes or ornaments which they add to it with so much grace and taste.

A knowledge of harmony would be of great assistance in enabling one to distinguish and separate embellishment from simple and primitive melody: these ornaments ought not to adopt a particular shading other than that of the note on which they are placed, for fear of altering the sense, and injuring the character of the melody.

### EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

#### No 15.

*Cantabile.*



*Moderato*

16 *Moderato*

*dolce*

*tr*

*f*

*p*

*piu dim*

*Andantino.*

17

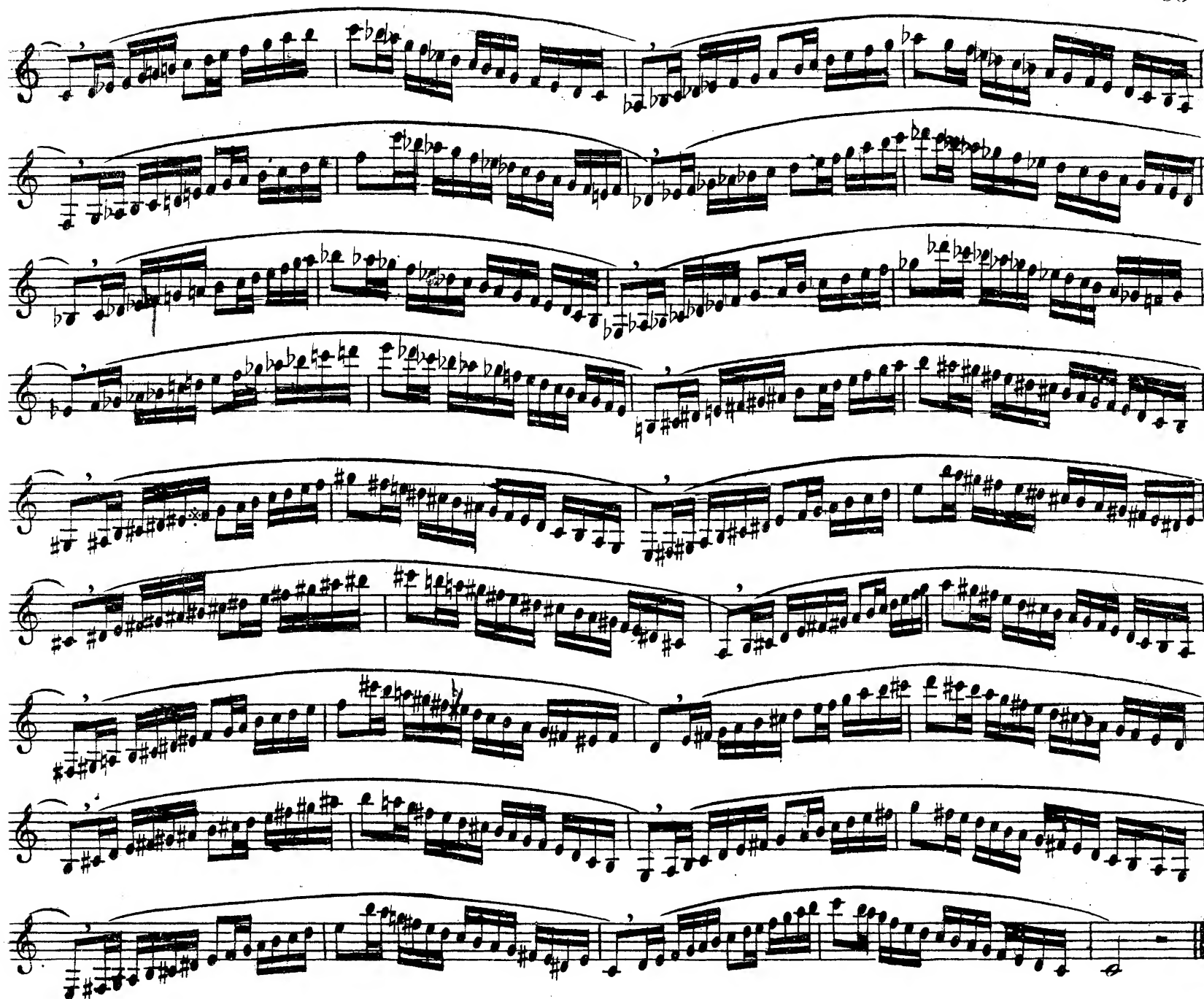
*p* *sostenuto*

*f* *p* *p*

DAILY PRACTICE OF DIATONIC SCALES MAJOR AND MINOR AND  
EXERCISES ON PERFECT CHORDS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS ETC.

*b*

Klose's Method.

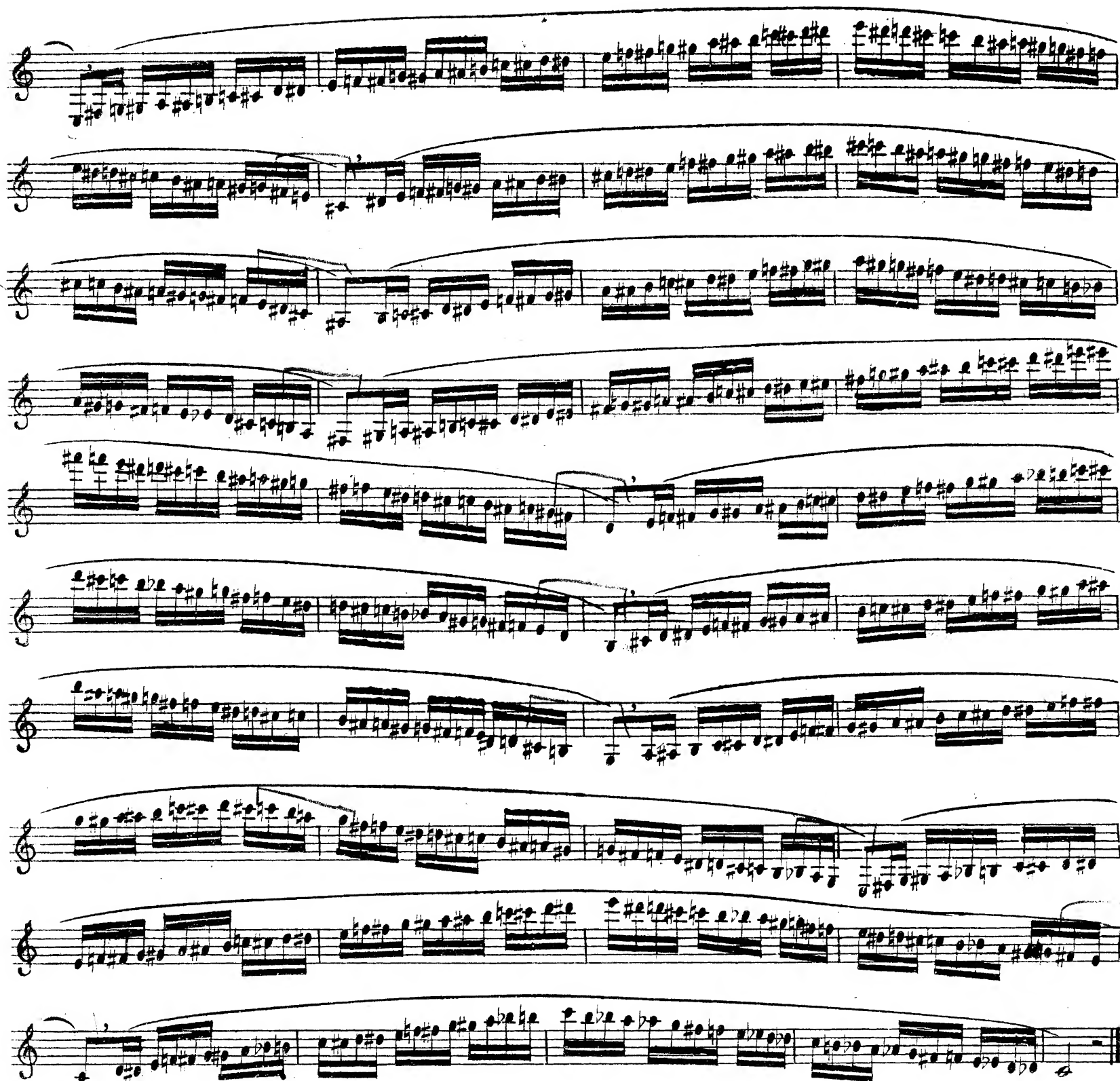


### CHROMATIC EXERCISE.

*This exercise ought to be played both slurred and detached; the performer can afterwards give to it the articulation he pleases.*



The image displays a page of musical notation, identified as page 70 from "Klason's Method". The page contains 14 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring numerous beamed sixteenth and thirty-second notes, indicating a fast tempo. The music is organized into measures by vertical bar lines. The staves are connected by horizontal lines, and there are occasional slurs over groups of notes. The overall style is that of a traditional music manuscript or printed score.



### EXERCISE OF SCALES IN THIRDS, MAJOR AND MINOR.

*I recommend this study as being one of the most important.*









EXERCISE ON THE PERFECT CHORD.  
MAJOR AND MINOR, IN ALL THE KEYS.

4

The musical score is a single system of 12 staves. The first staff begins with a '4' and a treble clef. The notation is complex, featuring many beamed eighth and sixteenth notes, suggesting a fast tempo. The key signatures change across the staves: the first staff is C major (no sharps or flats), the second is F major (one flat), the third is Bb major (two flats), the fourth is Eb major (three flats), the fifth is C major (no sharps or flats), the sixth is G major (one sharp), the seventh is D major (two sharps), the eighth is A major (three sharps), the ninth is E major (four sharps), the tenth is B major (five sharps), the eleventh is F# major (six sharps), and the twelfth is C# major (seven sharps). The exercise is designed to practice perfect chords and their inversions across all twelve major and minor keys.

### EXERCISE ON PERFECT CHORDS.

5

The image displays a page of musical notation, numbered 5 in the top left corner. It features 12 staves of music, each containing complex rhythmic patterns and various musical symbols such as notes, rests, and accidentals. The music is written in a single system, with the staves connected by a brace on the left side. The notation is dense and intricate, suggesting a challenging piece of music.

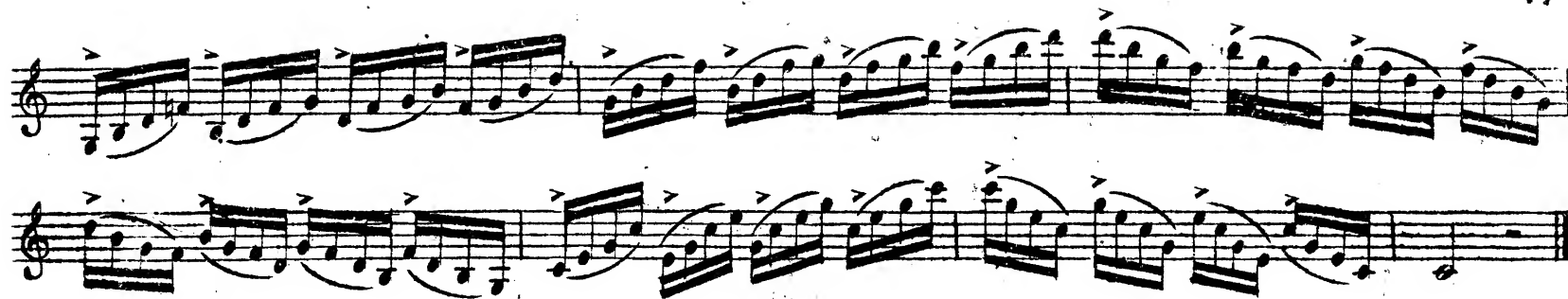


## EXERCISE ON DOMINANT SEVENTHS.

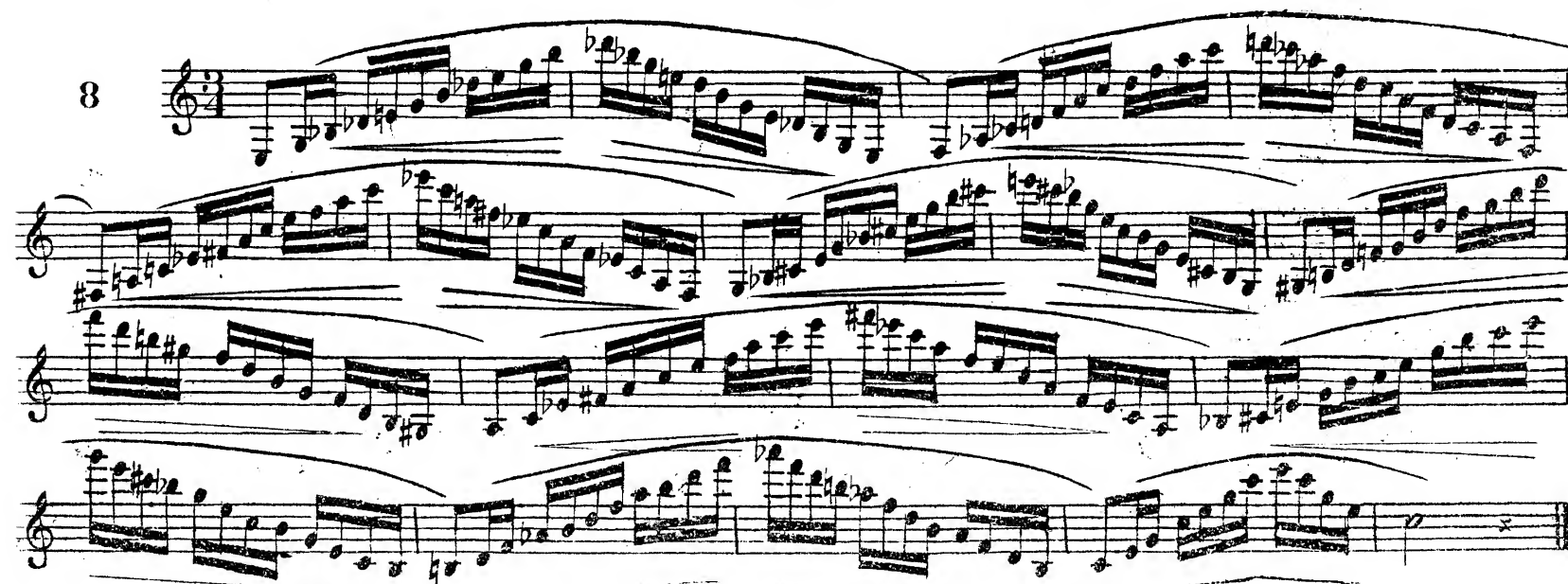
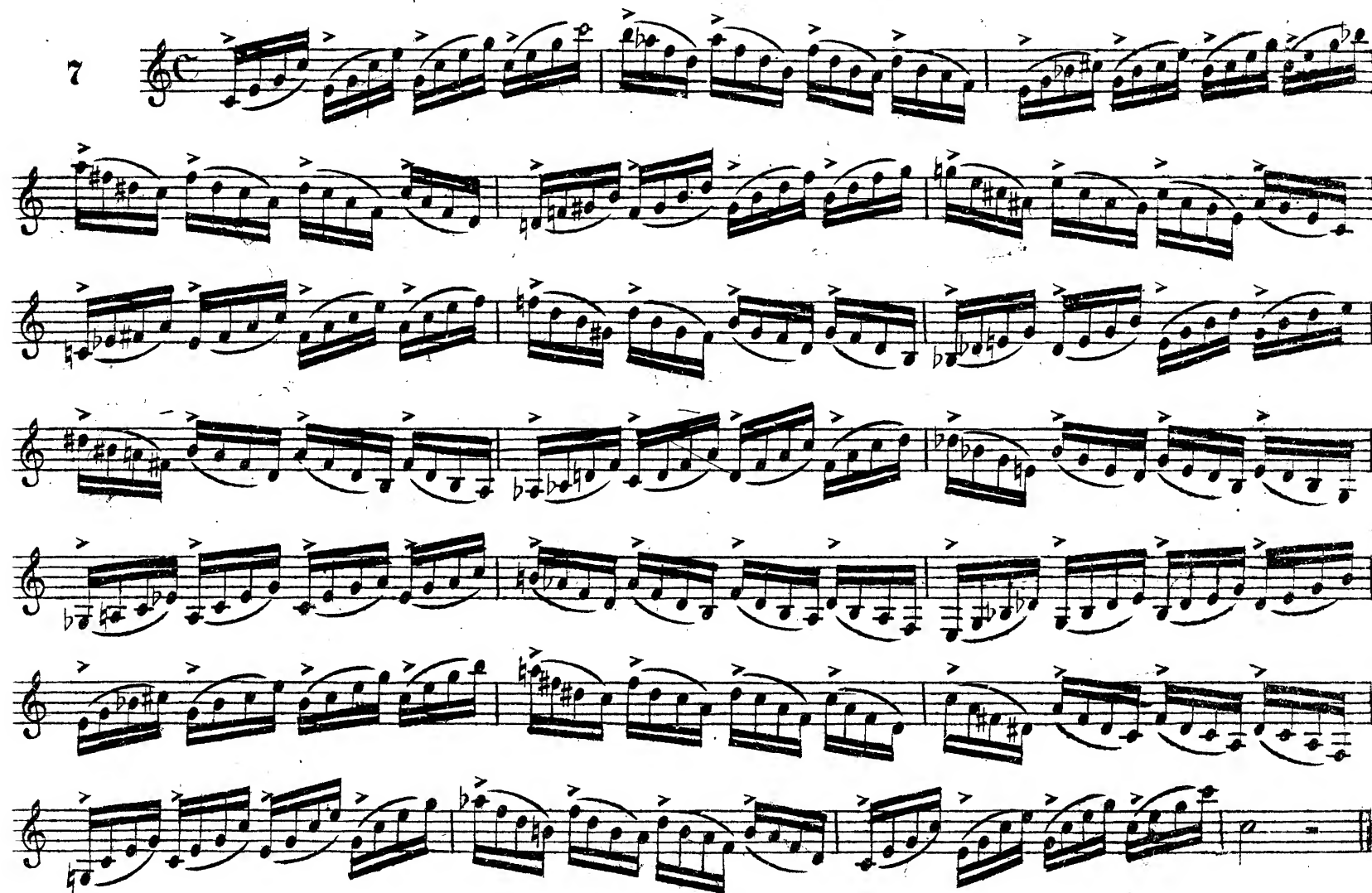
6

Exercise 6: A continuous sequence of eighth-note chords, primarily dominant sevenths, with various accidentals (flats and sharps) indicating different key signatures and chromatic alterations. The notation includes many beamed eighth notes and slurs, suggesting a fast, flowing exercise.





## EXERCISE ON DIMINISHED SEVENTHS.



9



### EXERCISES ON SIXTHS.

*These should be transposed into all Keys.*

10



11



12



This musical score is for guitar, spanning measures 13 to 16. It is written in treble clef with a common time signature (C). The notation is dense, featuring many beamed eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrases of notes. Measure 13 begins with a treble clef and a common time signature. Measures 14 and 15 also have their measure numbers and clefs indicated. Measure 16 follows the same pattern. The music is a continuous melodic line with complex rhythmic patterns.

A musical score for a piece titled "OCTAVES." The score consists of 17 staves of music, each containing a single melodic line. The notation is written in a single system, with the staves arranged vertically. The music is in a key with one flat (B-flat) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The piece begins with a treble clef and a key signature of one flat. The notation includes various accidentals (sharps, flats, and naturals) and rests. The piece concludes with a double bar line and a final note on the 17th staff.



## 15 GRANDS MORCEAUX.

*Moderato.* (♩-100.)

1

*p* *dolce.* *rf* *f* *tr* *dolce.*



*p*

*f*

*tr*

*tr*

*dolce*

*f*

*f*

*p*

*f*

*f*

*dolce.*

*f*

*3*

A page of musical notation for a piano piece, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dolce', 'f', and 'cres'. The music is written in a single melodic line across the staves, with a key signature of one sharp (F#) and a time signature of 3/4. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes, with a dynamic marking of 'f' (forte) at the end. The second staff continues the melodic line, with a 'dolce' (softly) marking. The third staff features a trill (tr) and a dynamic marking of 'f'. The fourth staff has a 'dolce' marking. The fifth staff contains a trill (tr) and a dynamic marking of 'f'. The sixth staff has a 'dolce' marking. The seventh staff contains a trill (tr) and a dynamic marking of 'f'. The eighth staff has a 'dolce' marking. The ninth staff contains a trill (tr) and a dynamic marking of 'f'. The tenth staff has a 'dolce' marking. The eleventh staff contains a trill (tr) and a dynamic marking of 'f'. The twelfth staff has a 'dolce' marking. The piece concludes with a final cadence.



# ROMANZA WITH VARIATIONS.

*Andante.* ♩ = 60.



*Brillante.*

**2nd. VAR.**

*2nd. VAR.*

*Brilliant.*

*f*

*Major.*

*dolce.*

*f*

*p*

R O N D O.

*Allegretto.*

3

3 *Allegretto.*

*p* *f* *f*



The musical score on page 86 of Kliese's Method consists of 14 staves of music. The notation is written in treble clef and includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used include *f* (forte), *p* (piano), *ff* (fortissimo), *cres.* (crescendo), and *dolce* (softly). The music is characterized by a mix of eighth and sixteenth notes, often grouped in beams, and some staves feature more complex rhythmic patterns. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but is likely 2/4 or 3/4 based on the note values. The overall style is that of a classical piano method book, focusing on technical exercises and musical expression.



First system of five staves. Measures 1-10. The music features a complex melodic line with many sharps and naturals, suggesting a key signature of one sharp (F#). Dynamics include *f* (forte) and *p* (piano). The system ends with the instruction *D.C.* (Da Capo).

Moderato. ♩ = 100.

Second system of nine staves. Measures 11-20. The music continues with various melodic and harmonic patterns. Dynamics include *f* (forte), *p* (piano), and *dolce.* (dolce). Trills are marked with *tr*. The system concludes with the instruction *Largement* (Larghetto) and *f* (forte).

tr. *f* *dolce.*

*f* *p* *p*

*p*

*p*

*f* *f* *tr*

*tr* *dolce.*

*tr*

*p*

*dolce.* *legato.*

This page of musical notation, page 89 of Klose's Method, contains 14 staves of music in G major. The notation includes various musical techniques and dynamic markings:

- Staff 1:** Features a series of eighth-note patterns with slurs and ties.
- Staff 2:** Continues the eighth-note patterns with slurs and ties.
- Staff 3:** Includes a dynamic marking of *p* (piano) and features slurs and ties.
- Staff 4:** Includes a dynamic marking of *f* (forte) and features a trill (*tr*) and slurs.
- Staff 5:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.
- Staff 6:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.
- Staff 7:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.
- Staff 8:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.
- Staff 9:** Includes a dynamic marking of *p* and features a trill (*tr*) and slurs.
- Staff 10:** Includes a dynamic marking of *p* and features a trill (*tr*) and slurs.
- Staff 11:** Includes a dynamic marking of *cres.* (crescendo) and features a trill (*tr*) and slurs.
- Staff 12:** Includes a dynamic marking of *p* and features a trill (*tr*) and slurs.
- Staff 13:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.
- Staff 14:** Includes a dynamic marking of *f* and features a trill (*tr*) and slurs.

*Andante sostenuto.* ( $\text{♩} = 50$ )

Andante sostenuto. (♩. = 50)

5

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*tr*

*f*

*ff*

*ff*

*p*

*b*

*tr*

*dolce*

*p*



# RONDO.

91

*Allegro. Mouvt. de Valse.*

6

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff is marked with a forte 'f' dynamic. The second staff has a piano 'p' dynamic. The third staff has a 'dolce' marking. The fourth staff has a 'tr' (trill) marking. The fifth staff has a 'dolce' marking. The sixth staff has a 'tr' (trill) marking. The seventh staff has a 'tr' (trill) marking. The eighth staff has a 'p' (piano) dynamic. The ninth staff has a 'p' (piano) dynamic. The tenth staff has a 'p' (piano) dynamic. The eleventh staff has a 'p' (piano) dynamic. The twelfth staff has a 'p' (piano) dynamic. The piece concludes with a final cadence.



The musical score is written for a single melodic line in G major. It consists of 14 staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, slurs, and dynamics. Dynamics include *f* (forte), *p* (piano), and *tr* (trill). Articulation marks include accents and slurs. The piece begins with a series of eighth-note patterns, followed by a trill, and continues with various melodic and rhythmic exercises. The notation is clear and legible, typical of a method book.

The musical score on page 93 of Klöse's Method consists of 12 staves of music. The notation is as follows:

- Staff 1:** Starts with a piano (*p*) dynamic. Features a trill (*tr*) on the third measure.
- Staff 2:** Continues the melodic line with another trill (*tr*) on the eighth measure.
- Staff 3:** Includes a trill (*tr*) on the fourth measure and a piano (*p*) dynamic marking on the sixth measure.
- Staff 4:** Continues the melodic development.
- Staff 5:** Features a piano (*p*) dynamic marking on the fourth measure.
- Staff 6:** Starts with a forte (*f*) dynamic marking.
- Staff 7:** Continues with a forte (*f*) dynamic.
- Staff 8:** Continues the melodic line.
- Staff 9:** Continues the melodic line.
- Staff 10:** Features a forte (*f*) dynamic marking.
- Staff 11:** Includes trills (*tr*) on the fourth and sixth measures, followed by a piano (*p*) dynamic marking on the eighth measure.
- Staff 12:** Continues the melodic line, ending with a forte (*f*) dynamic marking.

7

*ff*

*p*

*f*

*f*

*f*

*f*

*dolce.*

*f*

*p*

*f*

*f*

*tr*

*tr*

*f*

*f*

*f*

*f*

*f*

*p*

*p* *f* *rf* *p* *3* *3* *tr* *tr* *tr* *3* *3* *tr* *f* *f*

The musical score on page 96 of Klöse's Method is written in G major (one sharp) and consists of 13 staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, ties, trills (tr), and dynamic markings (f, p). The music is written in a single system across the page.



*dolce.*

*rf*

*p*

*f*

*p*

*Andante grazioso.*

8

*f* *tr* *p* *pp* *cres* *p* *f* *p* *pp* *cres.* *f* *tr* *a tempo* *f* *sostenuto* *p* *f*

*Allegro alla Polaca.*

9

*f* *p* *p* *f* *f* *f* *f* *f* *p* *p* *p*

Musical score for the first system, consisting of 11 staves of music in G major. The music features various dynamics including forte (f), piano (p), and fortissimo (ff). It includes trills, triplets, and a double bar line with a repeat sign. The system ends with a double bar line and the instruction "D.S.".

*Moderato affettuoso.*

10

Musical score for the second system, consisting of 3 staves of music in G major. The music starts with a piano (p) dynamic and includes a sextuplet. The system ends with the instruction "Legeremente.".







[illegible]

11 *Adagio.*

*f* *p* *f* *p* *pp* *f* *p* *f* *p* *f* *p* *p* *p*

*Allegro con amabile.*

[illegible]

Musical score for the first system, measures 1-12. The key signature is G-flat major (three flats). The music consists of a single melodic line. It begins with a piano (*p*) dynamic and features numerous triplet markings (indicated by a '3' over the notes) and slurs. The dynamics progress through *f* and *ff*, with two *cres.* (crescendo) markings. The system concludes with a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a *D.C.* (Da Capo) instruction.

*Allegro grandioso.*

Musical score for the second system, measures 13-24. Measure 13 is marked with a large number '13'. The key signature changes to F major (two flats). The tempo is marked *Largement.* The music features a variety of slurs, triplets, and dynamic markings including *f*, *p*, and *ff*. A *dolce.* (dolce) marking is present in measure 14. The system ends with a fortissimo (*ff*) dynamic.



The musical score consists of 14 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, dynamics (p, f), articulation (accents, slurs), and ornaments (trills). The music is written in a single melodic line on each staff.



14 staves of musical notation in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, dynamic markings (f, p), articulation marks (accents), and slurs. The music is characterized by frequent triplet patterns and rapid sixteenth-note passages, particularly in the later staves. The first staff begins with a forte (f) dynamic and ends with a piano (p) dynamic. The piece concludes with a final cadence on the last staff.

*f*

*f*

*tr*

*f*

*Adagio*

14

*dolce.*

*f*

*f*

*f*

*f*

*f*

*ff*

*p*

*f*

*p*

*p*



[illegible]



1

2

3

*A Minor.*

4

*F*

5

*D Minor.*

6

*G Major.*

7

*E Minor.*

8

*E Major.*



## 22 EXERCISES ON LOW NOTES. (CHALUMEAU.)

*Well mark the first note of each group.*

1

2

3

*Clarinet accompaniment in La Gazza Ladra with different transpositions to suit the singer.*

Clarinet in B $\flat$  as written by Rossini.

4



5



6



7



8



9

10

11

12

13

Harmonie.

*p*

14

Harmonie.

Harmonic.  
*Vivace. legato.*

15

Exercise 15 is a harmonic exercise in 3/4 time, marked *Vivace. legato.* and *p*. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, often beamed together in groups of four or six. The second staff continues the pattern, with some rests and a dynamic change to *f* (forte) indicated. The subsequent staves maintain the rhythmic complexity with various slurs and ties, ending with a final measure containing a whole rest.

16

Exercise 16 is a harmonic exercise in 6/8 time, marked *dolce legato.* It consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music features a steady eighth-note pattern with occasional ties and slurs. The second staff continues the exercise, ending with a final measure containing a whole rest.

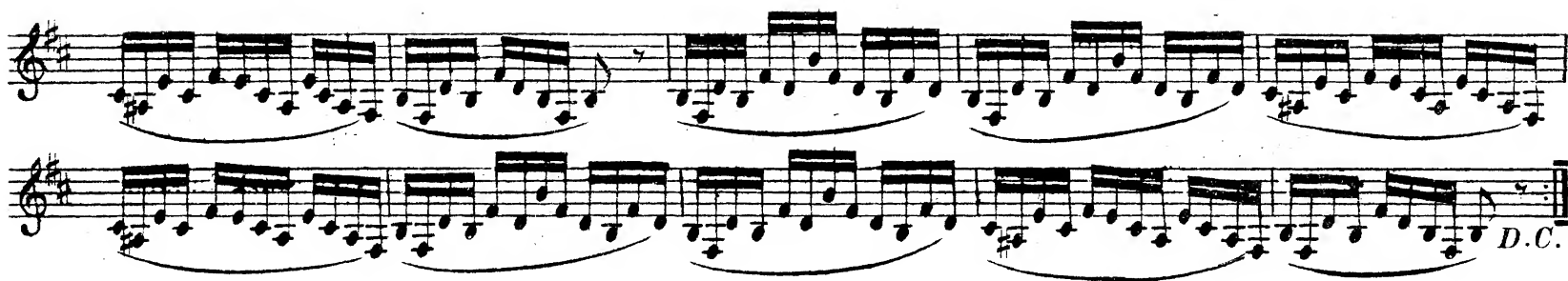
17

Exercise 17 is a harmonic exercise in 4/4 time, marked *dolce legato.* It consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music is composed of eighth and sixteenth notes, often beamed together in groups of four or six. The second and third staves continue the pattern with various slurs and ties, ending with a final measure containing a whole rest.

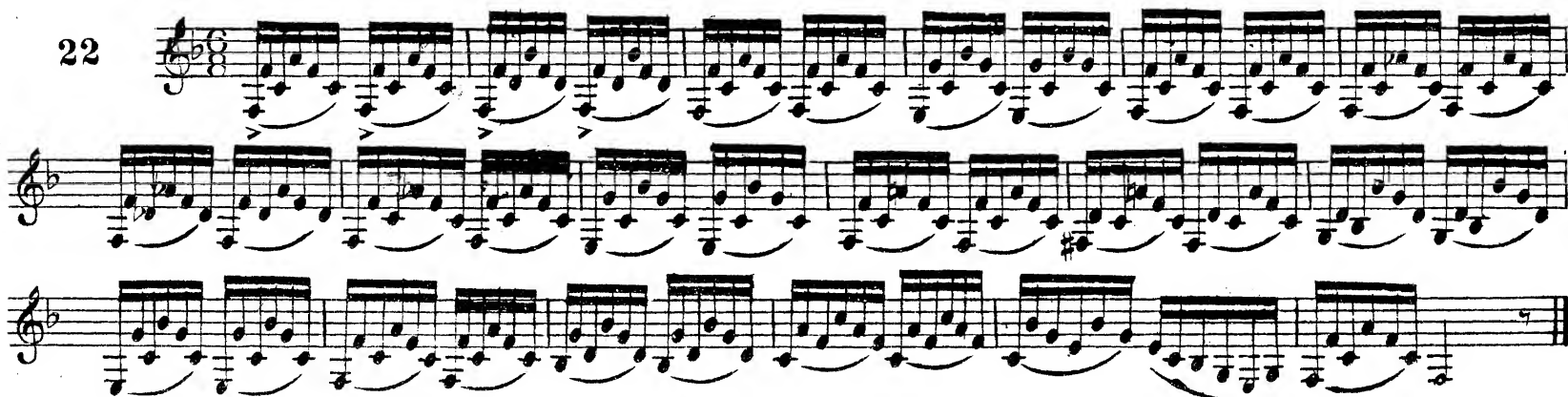
18

Exercise 18 is a harmonic exercise in 3/4 time, marked *dolce legato.* It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, often beamed together in groups of four or six. The second and third staves continue the pattern with various slurs and ties, ending with a final measure containing a whole rest.





*All slurred, accenting the first of each group.*





# 12 ETUDES IN DIFFERENT REGISTERS OF THE INSTRUMENT.

117

*Molto legato.*

1

Etude 1, Molto legato. This piece is written for five staves in C major. It features a continuous eighth-note melody across all staves, with slurs and accents indicating a smooth, flowing performance. The key signature has one sharp (F#).

*Agitato.*

2

Etude 2, Agitato. This piece is written for six staves in C major. It features a continuous eighth-note melody across all staves, with slurs and accents indicating a fast, agitated performance. The key signature has one sharp (F#).

*Allegro.*

3

Etude 3, Allegro. This piece is written for three staves in C major. It features a continuous eighth-note melody across all staves, with slurs and accents indicating a fast, lively performance. The key signature has one sharp (F#).



*Leggieramente.*

4



*Moderato.*

5

*Andante.*

6





7 *Muéstoso.*



*Poco Allegro.*

8

Exercise 8, marked *Poco Allegro*, is written for a single melodic line on a treble clef staff in G major (one sharp). The piece consists of six staves of music. It begins with a series of eighth-note runs, followed by a section of triplets. The dynamics range from *p* (piano) to *f* (forte). The exercise concludes with a final triplet figure.

*Allegro.*

9

Exercise 9, marked *Allegro*, is written for a single melodic line on a treble clef staff in B-flat major (two flats). The piece consists of seven staves of music. It features a variety of rhythmic patterns, including eighth-note runs and sixteenth-note passages. The dynamics include *p* (piano), *f* (forte), and *z* (zest). The exercise ends with a final flourish.





*Tempo di menueto.*

10



*Allegro moderato.*

[illegible]

*Andantino.*

[illegible]

# FIFTY MELODIES. IN PHRASING.

## Thema.

*Andante.* ♩ = 70.

*Spohr.*



## Ah che d'Amore. (Il Barbiere.)

*Allegro.*



## Io sono docile. (Il Barbiere.)

*Moderato.*



Thema.

Schubert. 125

4 *Andante.*  
*p*  
*mf*  
*p*

*Andante.*

Gluck.

5 *Andante. dolce*  
*p*  
*f*  
*p*  
*dolce.*  
*p*  
*f*  
*p*

Bourree.

Handel.

6 *f*  
*tr*  
*repeat pp*  
*f*  
*p*  
*tr*  
*1tr*  
*2*

Ariel Mazurka.

Rollinson.

7 *p*  
*p*  
*p*  
*f*  
*p*  
*D.C. al Fine.*

Andante from Sonatine.

Kuhlan.

8 *Andante.*  
*p dolce*



## Gavotte.

Martini.

9 *Allegretto.* *mf* *sf* *tr* *poco rit.*

*p* *a tempo* *p dolce* *mf* *pp* *poco rit.* *D.C. al Fine.*

*All. Grazioso.* *Clarinet Obligato, from Preciosa.*

Weber.

10 *All. Grazioso.*

*D.C. al Fine.*

## Over The Bounding Waters.

Linley.

11 *Allegretto.* *p* *rall.* *a tempo.* *rall.*

## A Chaplet Of Roses.

(Puritani.)

Bellini.

12 *Brillante. Allegro Mod<sup>to</sup>* *pp* *tr*



Vien diletto.

Bellini. 127

*Allegro Moderato.* ♩ - 108.

13

*stringendo, poco a poco.*

Di tale Amor.

Verdi.

*Allegro, Giusto.* ♩ - 100.

14

*poco Più mosso.*

*Piu mosso.*

*dim*

Canzone. ♩ - 60. (From Trovatore.)

Verdi.

*Allegretto.*

15

*f*

*pp*

*tr*

Cavatini. Ernami Involami.

*Andantino.*

16

*sotto voce.*

*f*

*pp*

*dim*

**Tutto Sprezzo. (Ernani.)**

*Verdi.*

*Allegro con Brio.*

The image displays a musical score for a piece titled "Allegro con Brio." The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo and mood are indicated by the title "Allegro con Brio." The score is divided into two main sections. The first section, marked "Allegro con Brio," begins with a treble clef and a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplets. Dynamics such as *f* (forte), *fp* (fortissimo piano), and *f* are used. The second section, marked "Con Grazia," begins with a bass clef and a key signature of one sharp. It features a more melodic and flowing style, with a tempo marking of *tempo.* Dynamics such as *f* (forte) and *ff* (fortissimo) are used. The score concludes with a final cadence. The overall style is that of a classical piano piece, likely from the 19th century.

**Ballad. (Come Back Annie.)**

*Hutton.*

18 *p*

*ad lib.* *a tempo*

*mf*

*pp* *rall.*

**Tacciam Carole, O Grovinetto. (From Miretto.)**

*Allegretto*

19 *Allegretto*

*dim* *rit*

**Barcarole. (From La Muetto De Portici.)**

20

*f*

1 2

Handwritten musical score for 'The Rose Tree' in G major, 8/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The first measure is marked with a forte dynamic (*f*). The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat dots.

# Du Pauvre Seul Ami Fidele.

Auber.

129

21 *Andante con moto.*



## O Moment Enchanteur.

Auber.

22 *Allegretto.*



## Song.

Linley.

*Allegretto Grazioso.*



## Annie Laurie.

24 *Andante.*



Kluse's Method.

## Gipsy March. (From Precioso.)

Weber.

*Moderato.*

25

*p* *f* *mf*

## Theme &amp; Variation.

Beethoven.

*Andante quasi Allegretto.*

26

*p* *s f* *f p* *dolce*

*Varie.* *loco.*

## Andante.

Rollinson.

*Andante.*

27

*p* *f*

*Cadenza, ad lib. Brillante con brio. rall.*

*a tempo. Grazioso. Delicato.*

## Romance.

Haydn.

*Andante con moto.*

28

*p* *dolce.* *f p* *mf* *p*

## The Danube River.

Aide.

Tempo di Mazurka.

Piu

29

*pespress*  
lento. *a tempo.*

## Robin Adair.

Larghetto.

rit.

a tempo.

rit.

30

*pp* *pp* *pp* *pp*

## Song.

Moderato.

Lindsay.

31

*p*

## Mazurka.

Neibig.

32

*p* *p* *mf*

## Walzer.

Carl.

33

*p* *f* *f* *p* *mf*



**Polka.**

*Wundenberg.*

34 

**Hence Begone! ( Lucia.)**

*Vivace.*

35 *Vivace.*

By Fortune's Fickle Frowns Betrayed.

*Donizetti.*

*Meno moſso.*

36 *Meno mosso.*

**A. Ilusta Voce Sold. (Huguenots.)**

*Meyerbeer.*

*Allegro Moderato.*

37 *Allegro Moderato.*  
*mf*

This system contains three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It starts with a mezzo-forte (*mf*) dynamic marking. The melody features a series of eighth and sixteenth notes, with a trill (*tr*) on a G note. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes. The third staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

## Alice Where Art Thou?

*Ascher.*

*Andante.*

38 *Andante.*

*p* *mf* *f* *p*

### Thema from Fantasia.

*Arban.*

*Moderatio*

express.

39 *Moderato* *espress. p* *Fine.* *D.S.*

*Fine*

D.S.S.

## I Have A Thought.

Abt.

40 *Andantino.* *poco rit.*  
*pp* *f* *p*

Musical score for 'I Have A Thought.' in 6/8 time. The first staff (treble clef) starts with a piano (pp) dynamic and includes a 'poco rit.' marking. The second staff (bass clef) features a forte (f) dynamic followed by a piano (p) dynamic. The piece concludes with a double bar line.

## Song.

Smart.

41 *mf* *rit.* *a tempo* *rit.*

Musical score for 'Song.' in 6/8 time. The first staff (treble clef) begins with a mezzo-forte (mf) dynamic. The second staff (bass clef) includes 'rit.' (ritardando) and 'a tempo' markings. The piece ends with a double bar line.

## The Broken Ring.

German Song.

42 *Andantino.* *p*

Musical score for 'The Broken Ring.' in 6/8 time. The first staff (treble clef) starts with a piano (p) dynamic. The second staff (bass clef) continues the melody. The piece concludes with a double bar line.

## Mich Fliehen Alle Frennden.

Paesiello.

43 *Andante.* *p*

Musical score for 'Mich Fliehen Alle Frennden.' in 6/8 time. The first staff (treble clef) begins with a piano (p) dynamic. The second staff (bass clef) continues the melody. The piece concludes with a double bar line.

## Home So Blest.

Abt.

44 *Moderato.* *p*

Musical score for 'Home So Blest.' in 4/4 time. The first staff (treble clef) starts with a piano (p) dynamic. The second staff (bass clef) includes a forte (f) dynamic. The third staff (bass clef) features triplets. The piece concludes with a double bar line.

## My Sister Dear. (Masaniello.)

45 *Moderato.* *p*

Musical score for 'My Sister Dear. (Masaniello.)' in 2/4 time. The first staff (treble clef) begins with a piano (p) dynamic. The second staff (bass clef) continues the melody. The piece concludes with a double bar line.

## O Calm Forgetful Slumber. (Otello.)

*Andante espress.*

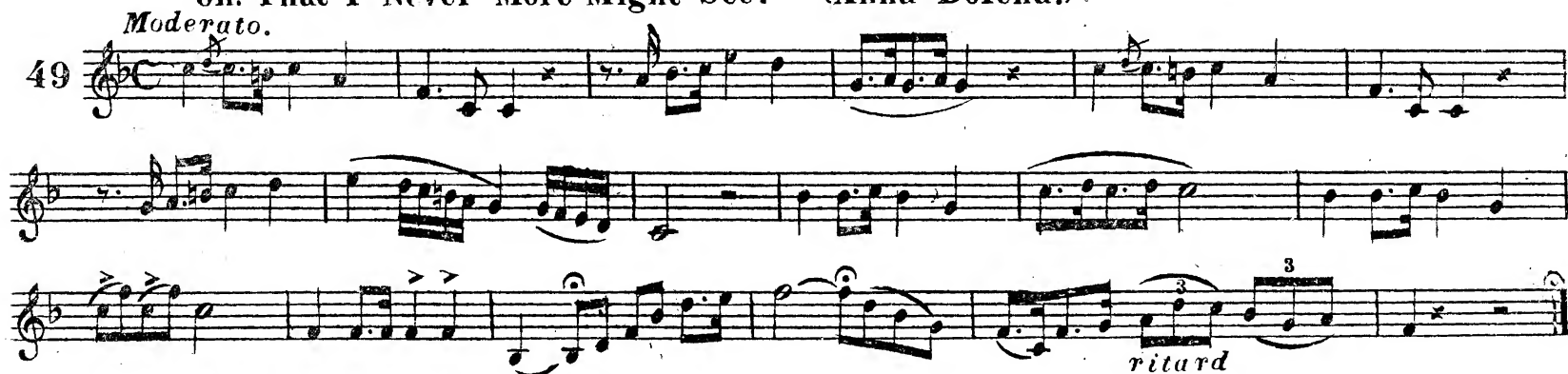
## From The Time Of Earliest Childhood. (Martha.)

*Larghetto.*

## The Light Of Other Days. (The Maid Of Artois.)

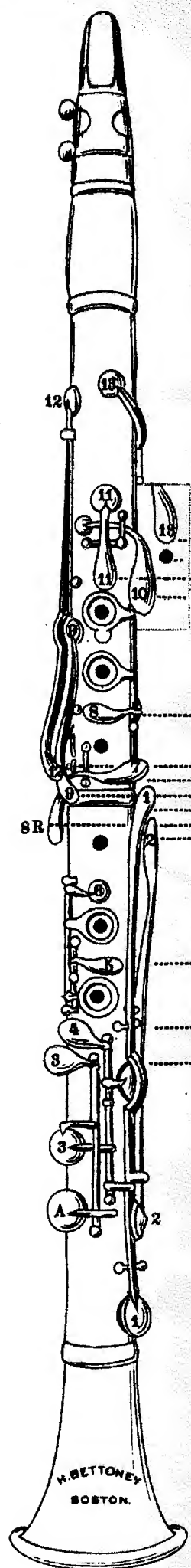
*Moderato.*

## Oh! That I Never More Might See. (Anna Bolena.)

*Moderato.*

## Poor, Though My Cot May Be.

*Betty.**Moderato.*



The black dots ● are closed holes.

The zeros ○ the open holes.

The numbers on the keys indicate the holes that must be opened or closed.

The letter 8R indicates duplicate key 8 used by 1st finger right hand.

The numbers placed over the notes indicate the fingering to be used.

Fingerings Nos. 9, 17, 20, 25, 37, 39, 51, 53, 61, 64, 67, 68, 76, 83, are to be avoided excepting in rapid passages.

Close the hole used by the thumb.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
13th or Register Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Thumb hole	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
11th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
10th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
8th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
12th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
7th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
9th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
1st Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
8 Right	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2nd Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
5th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
4th Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3rd Key	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

### EXAMPLES.

No. 3.

4.

8.

9.

14.

15.

16.

17.

19. *Slow.*

20. *Fast.*

21.

22.



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23 Serenade .....Gabriel Pierne, .35 .15 .25  
24 Serenade Badine, (Clarinet in A),  
G. Marie, .35 .15 .25  
25 Berceuse .....D. Alard, .35 .15 .25  
26 Traumerel and Romance ..R. Schumann, .30 .15 .20  
27 Simple Aveu .....Thome, .35 .15 .25  
28 In Old Madrid, Transcription, (Clarinet  
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29 Good Bye, Sweetheart, Transcription,  
Percy Leonard, .50 .20 .35  
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33 Serenade .....F. Schubert, .35 .15 .25  
34 Le Cygne, (The Swan) ..C. Saint-Saens,  
Andante .....J. Massenet, .40 .20 .25  
35 Intermezzo, "Forget Me Not," .....  
A. Macbeth, .40 .20 .25  
36 The Virgin's Last Slumber ..J. Massenet, .30 .15 .20  
39 Ballet Music from Faust, (Adagio and  
Valse Lento) .....Guonod, .60 .25 .40  
40 Song of the Voyager .....I. Paderewski, .40 .20 .25  
43 Valse Graceuse .....Edw. German, .40 .20 .25  
44 Pastoral Dance .....Edw. German, .40 .20 .25  
47 Loreley Paraphrase .....A. Brooke, .50 .20 .35  
48 Barcarola .....G. V. Palladino, .50 .20 .35

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31 Zeigeunerweisen, Hungarian Gipsy Airs,  
Sarasate, .60 .25 .40  
32 "Les Pas de Fleurs" from Nalla,  
Leo Delibes, .75 .30 .50  
37 Invitation to the Waltz ...Von Weber, .60 .25 .40  
38 Ballet Music from Faust, (Helen's Dance  
and Maidens Entry) .....Guonod, .60 .25 .40  
45 Andante and Polacca from Mignon,  
A. Thomas, .60 .25 .40  
42 Air Varie, The Old Oaken Bucket,  
Percy Leonard, .75 .25 .55  
41 Air Varie, Old Dog Tray ....A. Brooke, .75 .25 .55  
46 Air Varie, Old Black Joe ..E. C. Gately, .75 .25 .55

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22 Killarney, Transcription .....A. Brooke, .40 .20 .25  
23 Serenade .....Gabriel Pierne, .35 .15 .25  
25 Berceuse .....D. Alard, .35 .15 .25  
27 Simple Aveu .....Thome, .35 .15 .25  
29 Good Bye Sweetheart, Transcription,  
P. Leonard, .50 .20 .35  
30 Chant Sans Paroles (Song without  
words) .....P. Tschalkowsky, .40 .20 .25  
33 Serenade .....F. Schubert, .35 .15 .25  
34 Le Cygne, (The Swan) ..C. Saint-Saens,  
Andante .....J. Massenet, .35 .15 .25  
36 The Virgin's Last Slumber ..J. Massenet, .30 .15 .20  
40 Song of the Voyager .....I. Paderewski, .40 .20 .25  
41 Old Dog Tray, Air Varie ....A. Brooke, .75 .25 .55  
42 The Old Oaken Bucket, Air Varie,  
Percy Leonard, .75 .25 .55

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25 Berceuse .....D. Alard, .35 .15 .25  
26 Traumerel and Romance ..R. Schumann, .30 .15 .20

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